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**Dynamic Rehearsal and Dalcroze Eurhythmics:**

**A phenomenological investigation into  
participants' experiences and their  
implications for the practice, teaching and  
learning of music and musical performance**

**K M Greenhead**

**PhD 2019**



**Dynamic Rehearsal and Dalcroze Eurhythmics:  
A phenomenological investigation into participants' experiences and their  
implications for the practice, teaching and learning of music and  
musical performance**

**KARIN MARGARETA GREENHEAD**

**A thesis submitted in partial fulfilment of the requirements of  
Manchester Metropolitan University  
for the degree of Doctor of Philosophy**

**Royal Northern College of Music  
and Manchester Metropolitan University**

**2019**

## **ABSTRACT**

This thesis explores my practice of Dynamic Rehearsal (DR) and Dalcroze Eurhythmics (DE) as applied to performers of Western, classical music. For over 25 years this work has been demonstrated widely internationally with very positive results reported by participants of all ages and stages of musical expertise. Previous accounts of this practice by others have observed the effects of this work without exploring the reasons for such effects in any detail. To gain insight into the workings of my practice, as practitioner-researcher, I investigated participants' experiences in lessons as recounted by them. Revealing these experiences and their meanings could contribute to a general understanding of the teaching and learning of musical interpretation and performance. The thesis includes an account of DE, my training and development of DR, its aims and usual outcomes and contextual literature reviews relating to the history and development of DE, DR and fields that connect to them directly.

I chose a hermeneutic phenomenological methodological approach for this research owing to the flexibility and responsiveness it offers to lived experience and meaning. I interviewed nine former students from Europe, China and USA; all were conservatoire trained, played a variety of instruments, included one duo, and covered the professional lifespan (19-64 years old).

The most important finding is the major contribution of the role of movement, especially self-movement, in musical discovery, learning and understanding, and in the development of performance and ensemble skills. The findings revealed remarkable consistency in the participants' reports. Each one had transformative experiences that led to deep changes in the way they experienced, interpreted, performed and taught music. Their accounts attest to the development of inventiveness, a sense of authority and agency and improvements in their ability to connect to others. These methods are not only of benefit to performing musicians at every stage of their career but to all musical learners and should be included in musical education at all levels.

## Selected Peer-reviewed Publications, Oral presentations and Keynotes, Invited Publications and Invited Oral Presentations during this candidature (2011 – 2019)

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- Greenhead, K. (2017). Applying Dalcroze principles to the rehearsal and performance of musical repertoire: a brief account of dynamic rehearsal and its origins. In *Pédagogie, art et science: l'apprentissage par et pour la musique selon la method Jaques-Dalcroze. Actes du congrès de l'Institut Jaques-Dalcroze, 2015*. Genève: Droz. Haute école de musique de Genève, pp. 153-164. ISBN: 978-2-600-05824-7
- Greenhead, K. (2016). Becoming music: reflections on transformative experience and the development of agency through Dynamic Rehearsal. In *A&HHE Peer reviewed Digital Special Issue*, August 2016.
- Greenhead, K., Habron, J. & Mathieu, L. (2016). Dalcroze Eurhythmics: bridging the gap between the academic and practical through creative teaching and learning. In *Creative Teaching for Creative Learning in Higher Music Education* (Elizabeth Haddon and Pamela Burnard eds.). Routledge: Abingdon, Oxon., pp. 211-226. ISBN: 978-1-472-45591-8 (hbk), ISBN: 978-1-315-57471-4 (ebk)
- Greenhead, K. & Habron, J. (2015). The touch of sound: Dalcroze Eurhythmics as a somatic practice. In *Journal of Dance and Somatic Practices*, Vol 7, Number 1, 1 June 2015, pp.93-112(20). Intellect. 06/2015; 7(1).DOI: [http://dx.doi.org/10.1386/jdsp.7.1.93\\_1](http://dx.doi.org/10.1386/jdsp.7.1.93_1)
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## **Keynote and Invited Presentations – Abstracts Published in Proceedings**

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- Greenhead, K. (2015). European Rhythmik congress. Akademie Remscheid, Germany. Demonstration class and two paper presentations. Keynote speaker. Sept. 28-Oct , 2014.

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- Greenhead, K. (2009). Improvisation in the Instrumental Lesson. Peer reviewed oral presentation. Paper with workshop, 2009. Conference “*The Reflective Conservatoire*”, 2009. Guildhall School of Music and Drama
- Greenhead, K. (2008). Using movement to develop interpretation and ensemble skills in small group music making. 2008, Paper and workshop, Conference: *Behavioural research in chamber music: psychological approaches to preparation and performance*, Royal Northern College of Music, Manchester, UK, 2008.

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Greenhead, K. (2005). The application of Dalcroze principles and methods to instrumental teaching and to the rehearsal and performance of the concert repertoire. *Symposium sulla Didattica Strumentale*. 2005 Conservatorio di Latina, Italy



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Entering the academic world from a background in creative practice is daunting. One is familiar with the expectations, standards, forms of rigour and challenges that pertain to one's own field of practical work. In entering the academic field, the practitioner enters a new and foreign land in which different criteria apply. Each world, the world of creative, artistic and educational practice and the academic world has its own ways of delineating and recognising the things that matter, but they are not the same things, nor are they understood, valued or even perceived by those living in the 'other' land. When I first entered the academic world, I was amazed at what I perceived as the lack of rigour there. All sorts of things were considered 'the same' or not significantly different in quality, kind or standard when they were entirely different and meant different things to me. The things that matter in the academic world are entirely different and I have discovered that academic rigour at its best and when appropriately used, is a wonderful tool that be of great service to practitioners in the modern world. It has always been an aim of my thesis to try to reveal in the academic world, something of the things that matter to the practical person, and to the artist – to build bridges.

The journey to the completion of this thesis has been long and beset by innumerable interruptions and difficulties of many kinds ranging from illness to builder-disasters and work-related problems. Completing a part-time doctorate at a distance from the Royal Northern College of Music (RNCM)/Manchester Metropolitan University (MMU) has sometimes felt almost impossible. Along the way I have needed, and received, the encouragement, help and support of many people in order to arrive at submission.

Firstly, I would never have been able to embark on a doctorate without the fee waiver offered my by RNCM and for which I am extremely grateful. The main mover, in this respect, was Dr. Jane Ginsborg who became my second supervisor. Although I was a practitioner with little formal academic training, Jane encouraged me to present at my first academic conference and continued to support my studies in practical ways throughout what will have been nearly eight years. She has been entirely generous, supportive and responsive. As there was no Dalcroze researcher in the UK who could supervise me, she also found my first primary supervisor, Dr. Felicity Laurence. From

Felicity I learnt a lot about balancing creative thinking with what academics expected in terms of rigour. Felicity's own writing offers an excellent model for qualitative research. At the time of the transfer from MPhil to PhD I was helped to produce a revision of my submission by my MMU Director of Studies, Dr. Islay McEwan.

During this first period I was also supported by other researchers and Dalcroze colleagues. First of these was Prof. Emerita Selma Odom (Toronto) who read sections of my writing, commented, suggested strategies for handling large quantities of information and sent me information and links. Selma is probably the first academic I ever knew and has been a constant source of support more or less throughout my adult life, especially of my work with dancers. She is the most enthusiastic, generous and self-effacing of scholars; her work is inspiring in its rigour and attention to detail and she gave me the first computer I ever had.

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Jane's selfless, practical and down-to-earth approach to supervision has been entirely grounding. As she herself has said, she is "capable of being interested in anything" and her disinterested interest has been a model of good supervision for someone like me. As a very experienced supervisor, she negotiated the, often choppy, waters of institutions and PhDs with a calm and assured hand. She has been entirely respectful of my work and aims and I have particularly appreciated her ability to support and guide, or 'nudge' me into the harbour of academic acceptability and submission without ever trying, or wanting, to change what I was trying to do. When I argued against some of her suggestions, she accepted the arguments as valid. At the same time she was able to help with cutting the whole thesis down, focussing it more tightly without losing the essentials. She has patiently listened to my problems and remained entirely professional in doing so. She has encouraged and left me free and, when necessary, pushed and given firm advice (such as not to leave white [or creative 'thinking'] spaces on the page for the reader to absorb what had been said – suitable for poetry but not for a thesis as readers might not understand). I have also benefitted from her extraordinary breadth of knowledge of diverse fields and methodologies. Jane has been a most generous and sympathetic supervisor, especially as our supervisions have had to take place late at night for her owing to the time difference!

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#### Supplementary material: Publications

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## ABBREVIATIONS

<b>BMus</b>	Bachelor of Music
<b>BiS</b>	Breakthrough in Skilfulness
<b>CIJD</b>	Le Collège de l’Institut Jaques-Dalcroze, Geneva
<b>DE</b>	Dalcroze Eurhythmics
<b>DE-RP</b>	Dalcroze Eurhythmics-Rhythmics Process
<b>DR</b>	Dynamic Rehearsal
<b>DRP</b>	Dynamic Rehearsal Process
<b>FIER</b>	Fédération Internationale des Enseignants de Rythmique
<b>ICDS</b>	International Conference of Dalcroze Studies
<b>JSP</b>	Junior Strings Project. The original name for the programme that subsequently became the PGCEwSS. The children’s strings training programme on which students learnt to teach.
<b>MMU</b>	Manchester Metropolitan University
<b>MMus</b>	Master of Music
<b>MPA</b>	Music Performance Anxiety
<b>MPerf</b>	Master of Performance (RNCM’s MMusPerf)
<b>MU</b>	Manchester University
<b>PA</b>	Plastique Animée
<b>PGCE</b>	Postgraduate Certificate in Education (a one year higher education course in England, Wales and Northern Ireland providing training for allow graduates to be come teachers within maintained schools)
<b>PGCert</b>	Postgraduate Certificate in Education (a one year higher education course in England, Wales and Northern Ireland providing training for allow graduates to be come teachers within maintained schools)
<b>PGCEwSIT</b>	PGCE in Music with Specialist Instrumental Teaching.
<b>PGCEwSS</b>	My abbreviation for the two-year PGCE with Specialist Strings course that ran at RNCM in collaboration with MMU until 2008 when the course was closed and the one-year PGCEwSIT was introduced. On this prize-winning course students received weekly lessons two hours rhythmic, two

	hours aural training (Kodaly method), one hour improvisation and one hour theory and pedagogy and observed children's lessons and took their own Dalcroze teaching exams with these children's classes
<b>PGDip (Advanced Studies)</b>	A Postgraduate programme in performance or composition open to those already in possession of a Masters. The course offers advanced studies, performance opportunities within the College and externally, vocational and academic modules options
<b>PGDip (International Artist)</b>	This is a Postgraduate programme, duration one year, open to a maximum of 4 students per year, in solo performance, opera and vocal studies or chamber music. It is designed for those on the edge of a professional career and scholarships are offered. Successful candidates receive one-to-one training and classes tailored to their needs, high-level performance opportunities, coaching in presentation skills. They can choose who they wish to study with and how they want to spend the allocated money
<b>RCM</b>	Royal College of Music
<b>RG Ball</b>	Rhythmics Gymnastics Ball
<b>RNCM</b>	Royal Northern College of Music
<b>SEM</b>	Strong Experiences with Music
<b>SpLDs</b>	Specific Learning Difficulties or Differences

## PROLOGUE

This prologue precedes my thesis and is intended to situate the reader in the world of my research by offering a quasi-cinematographic description of an event: the first Dynamic Rehearsal session of a violinist from Hong Kong, Chui Tan Lee.

***Canterbury, England, August 3rd 2012.*** It is Friday evening, the fifth and penultimate day of the annual Dalcroze Society UK International Summer School. Each day of the past week, the musicians, teachers, therapists, dancers and other music lovers who attend the courses have studied in a spacious, light and airy hall, glazed, floor to ceiling, along one side, beyond which can be seen a close-cropped lawn, softened by an abundance of flowers falling out of densely planted borders. Lifted on the Kent air, immense curtains billow into the space of the hall offering relief from the glaring sun. Long days have been filled with various kinds of classes in which the participants experience and explore the many diverse and dynamic relationships between listening, music, movement and space that are the stuff of Dalcroze Eurhythmics.

Earlier in the week the course participants have seen this work applied to the teaching of young children and now at the end there is an opportunity to see it applied to the rehearsal and performance of musical repertoire. Anyone who wishes to perform has been invited to bring a piece to this session.

At one end of the hall rows of chairs have been set out. A short, preparatory rhythmic lesson has just finished during which the teacher has called to their attention and physical memory some exercises that will be applied in the coming session. Breathlessly, they pull on jumpers and shoes while finding friends and a chair with a good view. Someone closes the curtains. At the opposite end of the hall across the shiny, wood floor stands a young woman, barefoot, holding a violin. Shifting from foot to foot, she seems a little tense. They know her, though not well: she has been in the classes with them throughout the week.

Shuffling ceases. The audience waits.

They smile when, instead of launching into playing, the teacher invites them to applaud. The violinist smiles too and gentle laughter breaks out. In this simple way, it seems, the ice has been broken, the space between audience and player crossed. They are in this together, teacher, performer and listeners. She has chosen to play Elgar's *Salut d'Amour*.

She plays alone without accompaniment, beautifully, with care, attention and great commitment. The audience claps and the teacher thanks the player but does not comment on the performance.

Instead, from behind the violinist she lifts out a mini-trampoline<sup>1</sup> and places it next to her. She asks if she can take the violin and bow away and, putting them on the piano, invites the young woman to stand on the trampoline. Hesitantly, the violinist tests its springy surface with her foot before getting onto it. The teacher asks her to press her heels into the skin of the trampoline and then rise. She asks her to jump on it in such a way that the toes are last to leave the surface and the first to come back into contact with it, the joints of the ankles, knees and hip opening and closing like a spring with the movement of jumping. The violinist jumps quite vigorously, laughs and seems surprised and pleased with the bouncing movement. The teacher asks her to make this movement smaller and smaller until it is all but imperceptible. She suggests that the feet are just ‘feeling’ the surface of the trampoline; the legs and hips remain open and responsive; the arms are relaxed and the upper body simply bobbing or floating on top. When the violinist is finally still, the teacher attends to her knees and ankles again, checking that they are not locked but free. Finally satisfied, she returns the bow and the violin to the violinist and, reminding her to keep feeling the surface of the trampoline with her feet, asks her to play again. This second performance standing on the trampoline is very different. After two short phrases the violinist bursts into tears and stumbles off the trampoline. A ripple of movement and murmuring from the audience reflects some consternation and the teacher asks her if she wants to stop but she shakes her head insistently saying “No, no, no.” When she has recovered her composure she gets back onto the trampoline and we hear *Salut d’Amour* through once more.

When she has finished, the teacher asks the audience and then the player if there is anything they notice. Comments from the listeners include the observation that the sound is richer, more coloured and more engaging and the violinist says she also feels this.

The teacher then asks if she can take the violin and bow away again and in their place gives the violinist a shiny, red ball<sup>2</sup>. It is heavier than most of the balls played with by children, firm, with a springy surface. The violinist tests its weight in her hands. The

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<sup>1</sup> Sometimes called a ‘trampette’ or ‘rebounder’ of the type used in aerobic training.

<sup>2</sup> A professional, practice grade Rhythmic Gymnastics (RG) ball 18 cm in diameter weighing about 400 grams. They can be found in a wide range of attractive colours.

<sup>3</sup> A professional, practice grade Rhythmic Gymnastics (RG) ball 18 cm in diameter weighing about 400 grams. They can be found in a wide range of attractive colours.

teacher asks her to show the audience how the piece, as she hears and feels it, goes in movement, using the open space of the hall. The violinist asks if she can hum but the teacher tells her to rehearse in silence, without humming under her breath.

The first decision the violinist is asked to make is how and where the piece begins. This seems to be a new question for the player: she has not previously considered where in space a piece might begin. Furthermore, putting an audience in one part of the room and choosing a particular space and orientation in relation to it has transformed the shared space of the classroom into a dramatic space. There is foreground and background, the possibility of moving towards and away from the listeners. Briefly, the teacher models some possibilities. Should it start centre stage, rush in from the back or sneak in from the side? The ball represents the music, the violinist's part. Is it visible from the beginning of the piece or does it appear gradually? She does not tell the violinist where and how to move but asks questions about how the music begins and where and how it travels. Rehearsing the piece in silence, the player is to show how she hears the music by moving the ball. As long as there is sound, she is to keep moving, stopping only if there is silence in the music. If, in her imagination, the music becomes more intense she is to travel faster; slower if intensity decreases. She is to change direction sharply each time there is a new phrase and to try to identify points of arrival or emphasis that have a feeling of weight by bouncing the ball on them, throwing it if the articulation of the music suggests a moment of lift or suspension in the air. The violinist is to show not the melodic contour but the energetic and dramatic shape of the piece as conceived in what is now the dramatic space of the room – in short, to apply to a piece of her own repertoire the techniques learnt earlier in class using various pieces of music, among them a Gershwin song *Embraceable You*<sup>3</sup>: piano pieces by Schumann (*Volksliedchen* from *Album für die Jugend*) and Bartok (*No. 1* from *15 Hungarian Peasant Dances*) and the opening movement of Britten's *Second Suite for Cello, Op. 80*. In response to these demands, the violinist tries to show how she hears the piece; how she thinks it *should* go.

She chooses her starting place and opening gesture and enters the scene silently, her eyes on the ball, supporting it and pushing it through space, travelling now faster, now slower according to the music's intensity as she hears and feels it, changing direction for each phrase; bouncing and throwing the ball to show changes in emphasis or articulation. When she has finished this improvised interpretation in movement, the

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<sup>3</sup> From the Broadway musical *Girl Crazy*. Published in 1930.

teacher asks her to do it again and to try to avoid going round and round in circles. She wants her to go to specific, chosen places in the room and to clarify the phrases as she hears them by showing a distinct change of direction in movement. After a second performance with the ball the teacher asks her to seek the moments of bouncing deliberately and to give them more preparation even if the bounce itself seems rather crude. She asks whether there are any moments where a throw might be needed; any moments where we, the audience, should feel that the music is approaching us or turning away. Considering these questions the violinist decides that she can identify more clearly, and in new places, moments of bouncing, throwing, changing direction, coming towards the audience and going away and she shows these in movement with the ball which sometimes escapes her hands as it rebounds faster or higher or flies off unexpectedly in another direction. Gradually she learns to control the movement of the ball, to anticipate the amount of force required and where the ball will go. Her movement becomes more assured, more fluent. Some members of the audience shift forwards in their seats, watching this evolving, silent enactment of music intently. It is as if they are beginning to ‘see’ how she hears the piece. When she hesitates, the teacher encourages her not to be afraid of moving towards them. Finally, the teacher takes the ball away and, once the violinist is standing on the trampoline again, feeling its surface with her feet, she gives her back the violin and asks her to remember the movement in the room. While playing the left hand part of her piece she is to recall what it felt like to enter the space, to travel, to change direction and what the ball, bouncing throwing and travelling felt and looked like in her hands. Giving her back the bow, the teacher asks her to play the sensation of moving in the room with the ball: to “play the ball”, even if this means changing fingering or bowing; to “show us the ball – show us what it does and what that feels like.”

The audience responds immediately to this third performance on the trampoline. The first to comment are other string players others jumping in rapidly to add observations of their own. In addition to the change in tone there is a general agreement that the tempo has changed, the phrasing and shape of the music is clearer, there is more light and shade, the music is more compelling. They say they feel more involved: it is as if she is playing to them; for *them*. The teacher asks the violinist what it felt like to her: what did she notice? The violinist, too busy with her own experience to attend to the audience’s response, had many observations of her own. Marvelling as she recalls the sensation of playing while standing on the trampoline, she says: “I suddenly felt like

falling, falling off a cliff – and then it kind of forced me into the violin – the vibration suddenly came out.”

Hesitating, she smiles and adds: “suddenly a lot of colours” and “fluidity;” a movement that she had not felt before. Turning to the audience she explains that her tears had been tears of joy at the volume, colour and richness that came out of the violin; also, the tempo now seemed right. Struggling to explain her feelings she says finally “the sound was in sync with what I felt – I *was* the music!”

Four months later in Hong Kong and having had time to think about it, she was to expand on this experience and how it had affected her, but now it was late in the evening and the session had to be brought to a close. The teacher briefly points out that at no time did she tell the player how to play: she only asked her to clarify and to show with the ball, how the music goes as she hears it. As everyone starts to pack up and to leave, the violinist runs after the teacher asking anxiously: “Will I find it again?”

The events described here have lasted not much longer than 30 minutes. The player is a 43 year-old professional violinist from Hong Kong, Lee Chui Tan.<sup>4</sup> The teacher is me.

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<sup>4</sup> From this point on I will refer to her simply as ‘Chui Tan.’



## CHAPTER ONE

### INTRODUCTION

The Prologue to this thesis describes an event in which a violinist performed for the first time in a Dynamic Rehearsal (DR) Session and is intended to situate the reader in the world that is the subject of this research. This opening chapter offers a brief outline of Dalcroze Eurhythmics (DE) and my own encounter with it followed by a description of DR, the history and context of its development, and the main processes used. As there is little research in this field, an account of the documentation relating to DR is included here rather than in the literature review. There follows a brief look at my dual identity as practitioner and researcher, an explanation of my decision to undertake my own research into my practice, my research aims and my questions. The chapter closes with an outline of the structure of the thesis.

#### **Dalcroze Eurhythmics – An Outline**

La rythmique Jaques-Dalcroze, the method created by Émile Jaques-Dalcroze (1865-1950) and called Dalcroze Eurhythmics (DE) in the UK<sup>5</sup> consists of three, principal, interrelated branches: rhythmics (the study of music in and through movement of the whole body and the core of the method), solfège (or aural training) and improvisation of all kinds: movement, vocal and instrumental, as will be discussed.<sup>6</sup> DE shares much in common with other active music pedagogies (Le Collège de l'Institut, Jaques-Dalcroze [CIJD], 2011; CIJD, 2019, in press) but is unique in linking three aspects of musical experience, learning and teaching and in its emphasis on expressive body-movement. The rhythmics class is unique to DE.<sup>7</sup> The three branches come together and are applied in *Plastique Animée* (PA)<sup>8</sup> – essentially, the realisation of musical repertoire in movement (Jaques-Dalcroze, 1921/1967; Greenhead, 2009; CIJD, 2011; 2019, in press) with the

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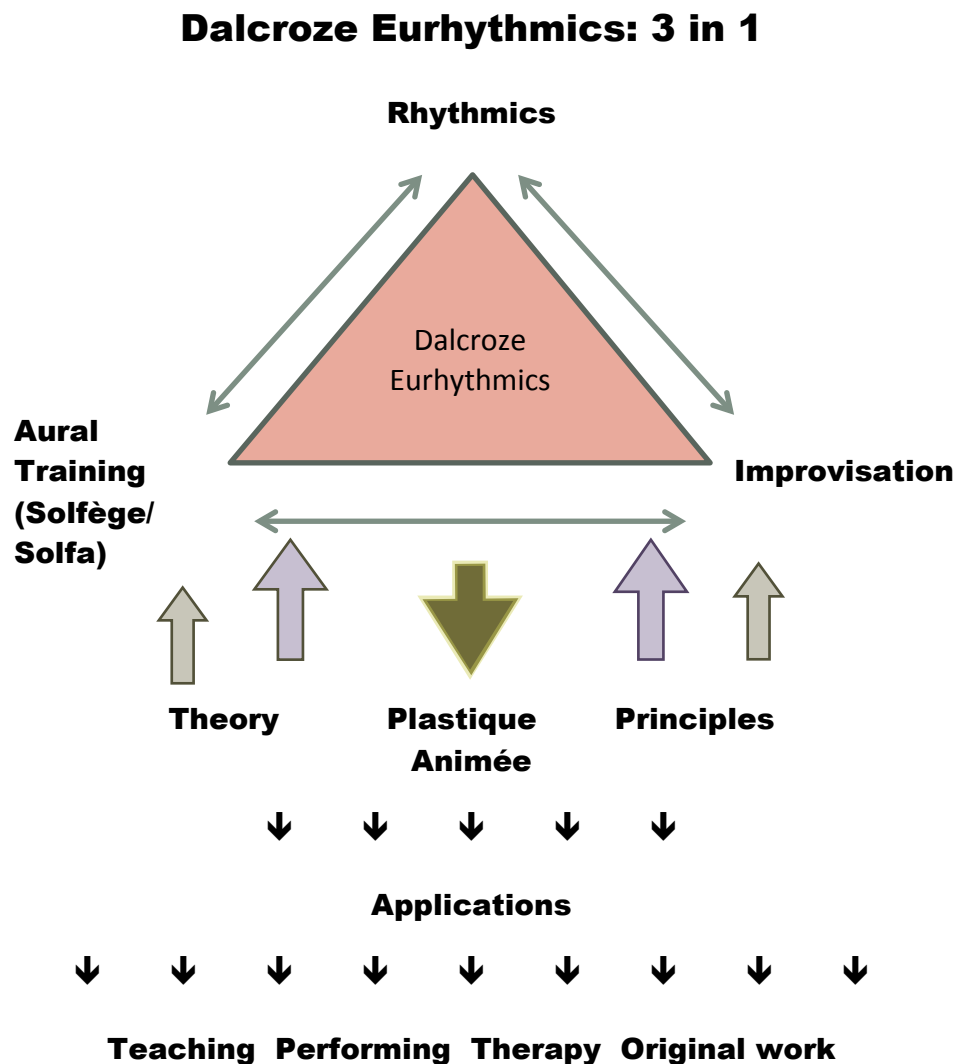
<sup>5</sup> In the UK the entire method is referred to as Dalcroze Eurhythmics and the word 'rhythmics' is used to refer to one of the three, principal branches of the method. In the US the entire method is often called Jaques-Dalcroze Eurhythmics and the branch is called 'Eurhythmics'. I will follow the British use throughout this dissertation.

<sup>6</sup> The teacher 's improvisation, mainly on the piano, guides the rhythmics class but throughout training improvisation of all kinds is used.

<sup>7</sup> Many colleges offer only the rhythmics class as a practical session without the other two branches, theoretical lessons or applications. For this reason there is a general, and faulty perception that DE *is* only the rhythmics class. The rhythmics class is often taught combined with solfège and referred to as 'rhythmic solfège'.

<sup>8</sup> In many English translations referred to as "moving plastic."

intention of studying and conveying in bodily movement how the music itself moves, rhythmically, thematically, dramatically and structurally. The practical branches of the method are supported by theory and principles derived from the practice (see Fig.1.1) largely handed down as an oral tradition from teacher to teacher and exposure to teaching in class (Odom, 1991; Stone, 1986).<sup>9</sup> All branches of DE emphasise social and communication skills through the use of shared space, pair and group exercises.



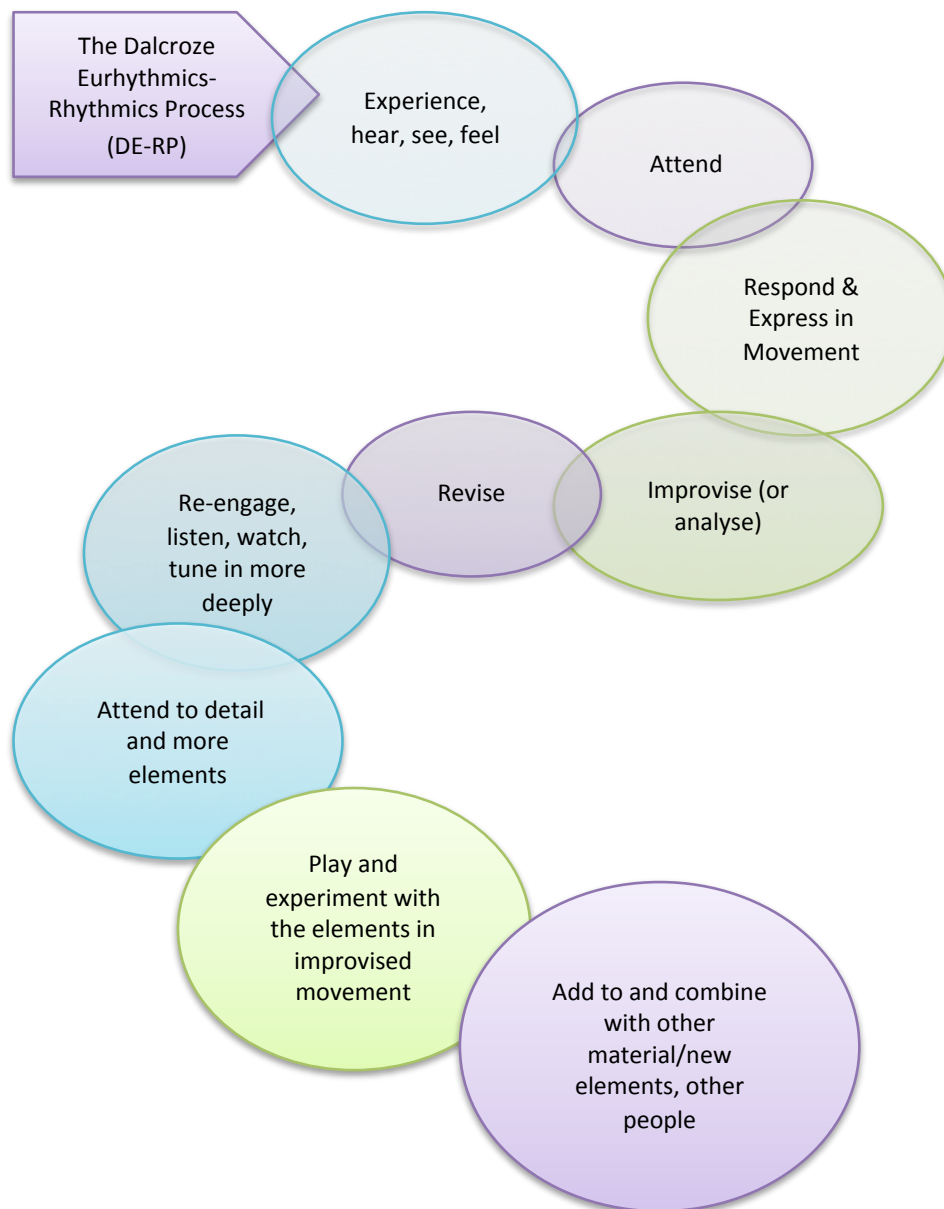
**Figure 1.1.** The practice of the three, principal branches of Dalcroze Eurhythmics is applied in *Plastique Animée* and leads to applications in teaching, performing, therapy and the creation of original work.

Rhythmics is a multimodal way of teaching every aspect of music and musical performance in and through movement of the whole body and could be described as an

<sup>9</sup> For this section on the method I draw extensively on 'L'Identité Dalcrozienne/the Dalcroze identity' ([CIJD], 2011).

aural training in movement that uses both musical and movement improvisation. While the methods of Kodály and Orff use movement as gesture, singing games and folk dances, DE also uses movement in other ways, sometimes directly expressive of music itself, sometimes as a tool for analysing music. In DE, body movement is the means by which all experience, musical learning, expression and communication take place. It is a dynamic bridge linking inner and outer worlds: personal sensory perception, feeling, imagination and thought with events and action in the external world.

Figure 1.2 below shows the basic Dalcroze Eurhythmics-Rhythmics Process (DE-RP) when it is used in preparation for DR:



**Figure 1.2.** The Dalcroze Eurhythmics (Rhythmics) Process (DE-RP): pre-reflective to reflective and reflexive.

Note: An increasingly solid colour is intended to convey the developing knowledge security and skill of the student through the process

Solfège, or aural training, uses singing, improvisation and movement to develop aural acuity, a knowledge of and feel for melody, musical structure and style, harmony and musical literacy. These skills are also built up in improvisation lessons that use

movement and gesture in exploring the tonal and expressive possibilities of voice and instrument and also train students to play for movement and rhythmic classes. Children's classes often combine all three branches. Owing to its range and potential for polyphonic playing, the piano is the instrument most commonly used in playing for rhythmic classes.<sup>10</sup> These three branches are closely connected, one often being used to teach the other.

Jaques-Dalcroze thought of his method as a preparation for art (Jaques-Dalcroze, 1924) and PA, its artistic, performance-related application. DE is rich, adaptable, multifaceted and designed to be highly flexible in practice. As a result, some writers argue that DE should more properly be called an approach (Juntunen, 2004) or process (Bachmann, 1991). It relies on a canon of typical exercises and the teacher's creativity and ability to respond to the needs of the class.

If the purpose of teaching in the performing arts is to enable students to engage deeply with their art and prepare them to sustain a varied and satisfying career, it requires extensive subject knowledge, skills of analysis and synthesis, two-way communication with co-performers and audiences and an ability to accompany and guide students towards their goal. Such teaching can be neither instruction nor drill and is best conceived as an art or craft. It is this kind of teaching that is required of teachers of DE. Teaching skills may be taught explicitly and tacitly acquired through the exposure, immersion and absorption made possible through the processes and experiences available in lessons, but they are honed and embedded through the practice of teaching itself. In DE, pre-reflective and situated action followed by reflection (Schön, 1983; Suchman, 1987) produces tacit knowing (Polanyi, 1966) unique to the knower since it has been personally acquired through bodily presence and participation. A central tool in Dalcroze teaching is the teacher's musical improvisation for the class which responds in, often improvised, movement. A dialogue is developed between them in which both the teacher and the students act and learn pre-reflectively and reflectively (Greenhead, 2017b; Greenhead, Habron & Mathieu, 2016). The insider information possessed by experienced teachers of DE, as of experienced teachers of any other art, is therefore of two kinds: that of deep, personal, subject knowledge and that of the art and craft of teaching their subject.

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<sup>10</sup> Other instruments can be used very effectively (Jaques-Dalcroze, 1948).

## **The Making of a Dalcroze Teacher: Working in Dance Schools and Conservatoires**

I first met DE in 1969 when I became a student of piano and violin<sup>11</sup> at the Royal College of Music (RCM), London. Having always loved dancing, I was attracted by the idea of a music class in movement and attended the introductory session along with some 30 first-year students. The teacher was Elizabeth Vanderspar, a modest but outstanding educator, fully aware of contemporary music and the string repertoire in particular<sup>12</sup>. She liked children and thought of all beginners in DE *as* children or people who wished to teach children. This was unfortunate since first-year students at the RCM wanted to perform and did not think of themselves in these terms. As a result, a large number of students, although attracted by the idea of DE, abandoned the class. I remained mainly because I wanted to learn to improvise. As a child, and before learning to read music, I made up music on the piano, composing songs and little pieces for myself. Later, although I was an excellent sight-reader, loved performing and intended making music my profession, I had a poor memory for piano repertoire and suffered from performance anxiety. For me, improvisation was the key to musical liberation at the piano and Elizabeth was an excellent teacher of it. We started with atonal, then modal styles and learnt to use the whole keyboard expressively before proceeding to diatonic improvisation where we applied the keyboard harmony we studied in other classes at college. The ability to improvise expressively, dynamically and in many styles, is essential to improvising for movement and is an approach to teaching improvisation I adopted from Elizabeth and use to this day.

In year two, things improved in the rhythmic class. We studied a lot of twentieth century music styles including Bartók, Webern and Messiaen. I only came to appreciate the Dalcroze approach to aural training<sup>13</sup> many years later. I was in the top class for aural and did not suffer from the difficulties experienced by some students – a fact I now put down to acute hearing, lessons in harmonic analysis and composition at school and with

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<sup>11</sup> Although I was playing to a good standard in orchestra and played the Bach, Mozart and Bruch concertos, I had to discontinue my violin playing owing to back problems. I was sent for lessons in Alexander technique and eventually took harpsichord as second study, giving solo recitals and playing continuo. My grounding in string playing was later to prove very useful.

<sup>12</sup> Elizabeth was particularly aware of the string repertoire through her three children: Christopher (a cellist), Fiona (a violinist) and Edward (a viola player), all of whom sustained professional careers as performers.

<sup>13</sup> Described extensively in CIJD (2019, in press).

Derek Bourgeois and to singing for many years in *a cappella* choirs – one of the best ways to train musical listening.

Bachmann (1991) suggests that to understand Eurhythmics it is important “*to absorb the basic mechanisms and principles*” (Bachmann, 1991, p. 48, emphasis original) that underlie the exercises. She cites a Parisian teacher, Valerie Roth, who claimed that the content of her classes for 6-year olds was the same as those for adults. All students need basic exercises in sharing space and finding a personal and bodily connection to rhythm. While beginners will inevitably start with learning to use the space, start, stop and acquire a good sense of pulse and tempo, the ways in which they do this will vary according to age and prior learning. A lesson is given to particular people at a particular time and place. The process, tempo and mode of delivery will all change according to the group taught, as can be seen from Dalcroze’s own teaching. He sought and found solutions for conservatoire students and later developed others for teaching children.

From the second year of college I worked in evening classes, schools and later in conservatoires and professional dance schools while pursuing a career first as a pianist/harpsichordist and later as a singer.<sup>14</sup> I completed a Dalcroze Licence part-time under Elizabeth (which included classes in historical dance and Laban<sup>15</sup>) and a Diplôme Supérieur in 1983 at the Institut Jaques-Dalcroze, Geneva<sup>16</sup> where we studied movement technique, movement expression, Chladek<sup>17</sup> and Eutony.<sup>18</sup> These classes expanded my

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<sup>14</sup> The Royal Ballet School, 1980 – 1992; Central School of Ballet, 1989 - 2017; other courses nationally and internationally; Northern Ballet Theatre. Musicians: Trinity College of Music; 1984 continuing; the Royal Northern College of Music, 1991 – continuing; shorter courses and workshops for other conservatoires in the UK and internationally, groups of professional performers and various short courses for professional organisations.

<sup>15</sup> Rudolf Laban (1879-1958) was a Hungarian dancer and movement theoretician. He is considered one of the pioneers of modern dance in Europe. He established a system of dance and movement analysis and a system of dance notation. Dalcroze students and collaborators Suzanne Perrottet and Mary Wigman left Dalcroze to work with him.

<sup>16</sup> The Diplôme Supérieur is the highest qualification in DE and entitles the holder to claim to represent the method, to run professional training programmes and to grant professional qualifications.

<sup>17</sup> Rosalia Chladek (1905-1995), was an Austrian dancer, choreographer and teacher, one of the most important representatives of *Ausdruckstanz*. She studied with Dalcroze in Hellerau and developed the Chladek system of dance technique.

<sup>18</sup> “Eutony is a practice based on sensory awareness...developed by Gerda Alexander (1908-1994) as a means to balance tension in the body, move with ease, and become more attuned to one’s surroundings” (<https://eutony.co.uk/what-is-eutony/>) 03 March, 2019). Gerda Alexander was a Danish musician, dance and mime-artist who trained in Dalcroze Eurhythmics. She was the first speaker at the Deuxième Congrès International du rythme et de la rythmique in 1965, the centenary of Jaques-Dalcroze’s birth. Having cited Dalcroze’s words: “a real teacher must be a physiologist, psychologist and an artist” (Alexander, 1965, p.5) she went on to underline the importance of body-consciousness and balance between the sympathetic and parasympathetic nervous systems in the ability to experience and express rhythm and drew on Jaques-Dalcroze’s own words when, working from the principle that “execution should precede perception and criticism”, and comparing the functions of the ear and muscular system in rhythmic perception and

knowledge and understanding of movement, movement awareness and efficiency or minimum effort.

My current teaching and the development of Dynamic Rehearsal (DR) are strongly informed by my own performing experience and my experience of teaching dancers. I had not forgotten Elizabeth's mistake in failing to address the interests of RCM students, and when teaching dancers, I asked myself what they needed to know to become better, more creative and musical dancers. In teaching dancers and in working alongside dance teachers, especially Christopher Gable,<sup>19</sup> I learnt to refine my perception of space, especially the dramatic space, and movement and relationships within it. Teaching PA I learnt what was important from the audience's point of view if thought and feeling were to be made visible to others. I also learnt what non-musicians needed to listen for and later discovered that musicians needed to learn exactly the same things: how to hear into the texture of the music and the relationships between the various parts; to hear and feel harmonic motion and to live various kinds of silence and stillness, to perceive musical shape, phrase, structure, to respond to and communicate the expressive power of music. In short, I learnt how to apply the Dalcroze work to theatrical performance and in so doing re-discovered an aspect of the work that had informed it from the early twentieth century but which had got lost somehow when Eurhythmics became focussed on music education for children, often to the exclusion of other populations. The sum of all these experiences combined with the need to attend to spinal injury and other movement and dance classes I took over time – in contemporary dance, Eastern European folkdance, ballet, Alexander technique,<sup>20</sup> and Feldenkrais<sup>21</sup> led to the development of a 'diagnostic eye' and ear so essential to teaching DE and key to my development of DR.

This stood me in good stead when I started teach at RNCM in the 1990s. As a conservatoire graduate myself, I knew the conservatoire environment only too well. I needed to prove myself as a musician to these highly critical students. The understanding

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execution, the training of the muscular system should be given priority over the ear in elementary musical training (Jaques-Dalcroze, 1907).

<sup>19</sup> Christopher Gable (1940-1998) was an English ballet dancer, choreographer and actor. As a student at the Royal Ballet School he had had Dalcroze classes himself and when he founded his own school, Central School of Ballet, he invited me to come and teach DE and singing to the students as he was concerned about their musicality. He often watched my classes and took things he saw there into his own ballet classes. I also worked with his company Northern ballet Theatre.

<sup>20</sup> Alexander Technique was developed by an Australian actor, F. M. Alexander (1869-1955) to retrain habitual patterns of movement and posture. It is frequently offered in conservatoires in England.

<sup>21</sup> Moshe Feldenkrais (1904-1984) was an engineer and martial artist who became interested in the relationship between movement and consciousness. He worked with a wide range of people from children with Cerebral Palsy to actors, musicians and scientists and trained teachers in his method. He wrote a number of books on movement, learning, consciousness and somatic approaches



of space and movement that I had polished in the dance schools and my ability to improvise were excellent tools in showing conservatoire musicians that I had something to offer them.

The origins and development of my own work were, as in the case of Émile Jaques-Dalcroze, “born in trouble”<sup>22</sup> (Juntunen & Westerlund, 2011, p. 50). As professor of harmony in the 1890s he identified many deficiencies of hearing, musicianship, rhythm, expression and interpretation in the students’ abilities and knowledge and put these down to disharmony between the mind and body (Jaques-Dalcroze, 1921/1967; 1930; 1948). He responded to the problems he identified by devising exercises in movement to help them. His thinking was influenced by his experience as a pianist, conductor and performer in theatre and cabaret but also through exposure to the work of others, some of whom were his collaborators (Berchtold, 2000). This was a very similar process to my own.

### **Writing about DE**

When I started to train other Dalcroze teachers, I needed to explain what DE was and began to speculate about how it worked and why it had the effects it seemed to have. I produced many documents on how to assess students’ work and, as I developed and revised my work, both in the moment while teaching the lesson and in later reflection, I began to feel that my practice was research-like. I discovered that I was not alone in this thinking.

Good practice is itself a form of research (Barrett, 2007a; 2007b; Bolt, 2007; Freeman, 2010; Greenhead, 2011; Haseman, 2006; Kershaw, 2009; Sullivan, 2009). Since the passion, enthusiasm and commitment required to practise anything well tends to lead to living in a state of alert enquiry, expert practitioners constantly ask themselves how they can do what they are doing better, going to great lengths to solve the problems they identify or set themselves. This attitude to the lived or life-world and handling of it in Heidegger’s terms (Bolt, 2007) results in a daily and on-going intersubjective engagement with it of the kind noted by Sennett (2008) in relation to craftsmanship and by Pallasmaa (2009; 2012) in the making of art. There is an intense focus on the materials used and an interrogation of them; what they are and how they behave and ‘work’; what they suggest and how they can be worked. As noted earlier, bodily presence and

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<sup>22</sup> Juntunen and Westerlund refer to Jerome Bruner’s theory of learning in which learners construct ideas or concepts based on past and current knowledge, explore their environment and wrestle with problems. The teacher helps them to discover for themselves.

participation produce one kind of personal, unique, insider knowledge. Engaging in the essentially question-asking process required to develop a practice and then to become an expert practitioner of it also produces unique, insider knowledge through on-going participation, as does engaging in the challenging process of writing about it.

### **Dynamic Rehearsal – An Introduction: Who it is For and Where is it Practised**

Dynamic Rehearsal (DR) is an application of Dalcroze principles to the rehearsal and performance of musical repertoire that I developed while teaching string-players at the RNCM beginning in 1992. It enables participants to enter deeply into a process of clarifying and refining their musical feeling, understanding and interpretation, and to improve projection, performance and communication skills. Information concerning the range of performers with whom I have worked, the repertoire and the places in which these sessions have taken place can be found in Appendix B.

My regular teaching has taken place at the RNCM, Manchester. DR formed part of a prize-winning, two-year teacher training course for string-players – the Junior Strings Project – the course on which I developed this work and which lasted from 1990 to 2008. DR is currently included in the options available on the Master of Music (MMus) and Postgraduate Diploma (PGDip) courses at RNCM, and for all first-year string players.

### **How and Why I Developed DR Techniques: The Conservatoire Environment in the 1980s**

The conservatoire is a highly competitive environment (Gaunt, 2007; 2010; Kingsbury, 1998) and, in Britain, students were selected on their potential to sustain a career as performing musicians. Owing to changes in politics, ideology and increasing difficulties with funding, students began to be admitted in far larger numbers. According to a well-known study popularised by Gladwell (2008), 10,000 hours of deliberate practice, typically over 10 years, are required to develop expertise (Ericsson, Krampe & Tesch-Römer, 1993) and while some students had been playing their instruments since they were very young and were already elite players with considerable performing experience in concerts and competitions, others clearly had less experience, a less reliable technique and were for one reason or another considered unlikely to make a career as performers.

The future of these weaker students became the concern of Rodney Slatford, Head of Strings at the RNCM who, at the end of the 1980s, implemented a programme inspired by the Texas Strings Project and its Director, Phyllis Young. Our students would study

Dalcroze Eurhythmics, Kodály musicianship, string pedagogy and practical teaching over a period of two years during which they both observed and taught children's classes. I was invited to teach the Dalcroze component of this 'Junior Strings Project' (JSP): two hours of rhythmics, one hour of improvisation, one hour of pedagogy/Dalcroze principles, and children's classes for the students to observe each week. The students also received two hours of *solfa* (Kodály) with another teacher. The course opened in September 1990, eventually becoming a full, nationally recognised, Post-Graduate Certificate in Education with Specialist Strings (PGCEwSS)<sup>23</sup> whose graduates were sought after nationwide.

Although the idea of offering this superb training was a good one and some students approached the course with enthusiasm, others clearly felt they were failures. They had lost the joy of music-making and did not make a good sound when they played. In improvisation classes, they often preferred to play the piano rather than their first instrument because everyone knew they were not pianists and would not judge their playing. I felt that their negative attitude and lack of confidence and enthusiasm would not make them ideal teachers of their instruments. As some were also hoping to take a performance examination, I invited them to play their repertoire in my lessons. Getting a feel for what they needed in order to perform better, I started experimenting to see if I could help them more directly with their interpretation and performance, drawing not only on Dalcroze techniques but on my own performing experience and movement techniques I had learnt elsewhere or invented intuitively. Some striking incidents occurred during this early period of experimentation.

One day a violinist brought the Kreisler *Präludium and Allegro*. She played with a dry, thin tone and rushed from one phrase to the next. As it happened, there was a trampoline in the room, probably left there by the Alexander teachers. I wondered if standing on it would give her the 'boing' she needed for a more resonant tone, and it did. I asked other violinists who knew the piece to show her how they thought the phrases should go by passing or throwing a scarf to one another, pausing when they felt she was rushing to make her wait. She had to play what she saw. Everyone laughed and experimented with interpretations and the performance improved considerably.

On another occasion, a viola player had great difficulty sustaining the tone through a very slow movement of a Hindemith piece. I asked another student to fall as slowly as she could off her chair, and the viola player to play following this very

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<sup>23</sup> See Appendix C.

sustained movement with the instruction not to complete the phrase until her partner had arrived at the floor. Their eyes locked as the student on the chair did her utmost to descend as slowly as possible. I rehearsed a vibraphone arrangement of Debussy's *Snowflakes are dancing* with the player moving with small scarves in each hand. For those who sat to play, I replaced the trampoline with a Rhythmic Gymnastics (RG) ball placed on a low stool in order to reproduce the same sense of instability and rebound.<sup>24</sup> I addressed a singer's problems with maintaining a steady tempo and sense of ongoingness of the song by putting my hand on her back and walking the pulse alongside her instead of having her stand on the trampoline.

These and other techniques invented on the spot were effective, playful and humorous. After a while there was an unexpected development: students thought to be unsuited to a performing career applied for the PGDip programme and did well. Some of them secured work in orchestras, various kinds of bands and chamber groups. This was how it began. We called it 'Applied Rhythmics'.

Interest in my work grew. I started to give sessions abroad in countries where I was invited to teach Dalcroze Eurhythmics and, since I also began to have problems with plagiarism, the Vice-Principal, Dr Colin Beeson, advised me to assert authorship: to name, own and write about it. A student's husband made me a website (called 'The movement of music')<sup>25</sup> where I could put evidence of my work in the public domain and in 2003 I asked the graduating group what they thought the work should be called. One student suggested the name *Dynamic Rehearsal* and everyone agreed that this conveyed the general idea: we were rehearsing and it was dynamic.

A new opportunity to develop the work appeared when Christopher Rowland<sup>26</sup> gave me groups of string quartets to work with and I developed additional techniques for rehearsing groups in ensemble skills. For these techniques, as with those for solo players, my experiments were informed by PA which, as an interpretation or expression of the music being studied, functions as a kind of living analysis in real time (Greenhead, 2009). The pieces chosen may be solos, duos or ensemble pieces but most often they are done by groups of people as joint choreographies. RNCM students commonly offered realisations of string quartets for their final, rhythmics examination<sup>27</sup> and some student quartets started to work on their pieces using plastic interpretation. In 1999, I had an opportunity

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<sup>24</sup> See Appendix D for the studio set-up and equipment for DE and DR.

<sup>25</sup> Magnus Dennison of Meerkat Films named their first, Dalcroze DVD after it.

<sup>26</sup> Then Head of RNCM's large Chamber Music department.

<sup>27</sup> Performances of some of these can be found on the DVD *The Movement of Music* (Meerkat Films, 2005).

to rehearse a young string orchestra in the *Divertimento* by Bartók and the Tippett *Concerto for Double String Orchestra*.<sup>28</sup> In our daily rhythmic classes I included work on rhythmical aspects of these pieces that the conductor identified as difficult for them. Towards the end of the week we moved to a room where the orchestra was set up and ‘played’ them using beanbags in place of instruments. The players were able to perform the sections we had practised with energy and without a conductor. It was the result of the work with this orchestra that inspired the eventual inclusion of rhythmic for all first-year string players at RNCM.

The music performed in DR sessions has not been improvised or picked up by ear but learnt from a written musical score. The necessity and difficulty of raising “the spatial, static and invariant properties” of notation to musical life as noted by Bamberger (2005, p. 144) and described in interview by Chui Tan,<sup>29</sup> is a common experience of musicians and students who often study the recorded performances of others in preparation for their own performances. Trying to reproduce someone else’s performance is not the same as making one’s own connection to the music and performing it as one hears and feels it.

#### **Focussing on the desired result.**

Many players have problems with memory and experience difficulty remembering the piece away from the instrument. They “play fingers” (Mayo, 2005, p. 7) and get lost if there is a slip in fingering. I felt the RNCM students needed to develop a musical imagination to guide their playing and to be able to pre-hear and pre-feel, what the music was to sound like. In discussing studies relating to the learning of a variety of motor skills, Magill (2007) reports a great deal of support for the effectiveness of focussing on the desired result rather than the movements or technique to be used in obtaining it. This shift of focus to the desired result and the sound imagined seems to have been effective for Chui Tan. As de Snoo-Korsten (2005) observes, Jacqueline Du Pré, (whose mother, Iris Greep, taught DE to her children after school [Du Pré, H. & du Pré, P., 1997]), was well-known for playing as she wanted the music to sound without thinking too much about changes of bow. These and other accounts may help to explain why rehearsing imagined music in actual movement; using materials such as balls and scarves, and performing the relived sensation of this movement when playing seems to result in

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<sup>28</sup> European String Teachers’ Association (ESTA) UK 1999 conference: *Strings ’99*.

<sup>29</sup> See Chapter 8, this thesis.

technical ease as well as the improvements in interpretation and musical communication that I sought consciously.

Dynamic Rehearsal, then, is a process of clarifying thought and feeling to oneself and projecting intentions by using movement, materials and silent rehearsal techniques away from the instrument. It is a way of interrogating one's own interpretation by trying out alternative interpretations in movement and then playing them back (Mayo, 2005) and provides the teacher with a way of encouraging the student to go deeper in interpretation by asking questions such as: "do you feel you want as many bounces as that? Are some bounces more important than others? What would happen if you only went for the most important ones?" Consulting the score reveals any unnoticed markings such slurs, diminuendos, articulation or accents, and the harmony (implied,<sup>30</sup> in the accompaniment or resulting from the combination of several parts as in a string quartet): its tensions, releases and progressions. Ensemble players need to decide between themselves what the relationships are between the various voices or parts and how they affect one another; where is foreground and where background. Solo pianists need to consider the effects and meanings of the notes under their hands and to decide for themselves how these relationships work.

Mayo (2005) comments on the differences between a Dalcroze approach to teaching music and the conventional approach of his time and picks out "the spatial, energetic, gestural and weight-related aspects of music" as the "missing link" (p. 4). She comments on the use of materials in developing dexterity and manipulation skills and in providing feedback to both player and teacher. Mayo, who teaches in schools and music centres, ascribes a lack of attention to the senses and to movement in music teaching to "the tension, anxiety, frustration and subsequent loss of desire to perform that exists in today's schools, music schools and colleges" (2005, p. 10). She condemns the prevalence of a didactic teaching style that excludes creative music-making and emphasises technique when teaching repertoire because she thinks it inevitably leads to repetitive strain injury and tendonitis owing to the tension caused by anxiety and obsession with not making mistakes. Chui Tan made a similar observation regarding her own conservatoire training (personal communication, May 31, 2013).

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<sup>30</sup> For example in a piece for a monophonic instrument such as the flute.

## **Dynamic Rehearsal: Into the Process<sup>31</sup>**

The DR session described in the prologue to this thesis is typical, as far as its contents and processes go, of a first encounter with this method when applied to singers and instrumentalists who normally stand to perform. All DR sessions, whether for regular Dalcroze students or in workshops, are preceded by work in a rhythmic class<sup>32</sup> during which students study specific aspects of the music-movement relationship and develop their musicianship, ensemble and communication skills. These skills will be required when they rehearse their pieces in movement<sup>33</sup>. As in the Prologue to this thesis, the performance section typically starts with a performance of the piece in the normal playing position and a second performance standing on the trampoline before rehearsal of the piece in silent, improvised movement. The exploration and clarification of the music chosen is approached using materials which function as extensions of the body and provide students with kinaesthetic feedback<sup>34</sup> and a focus for their attention. This almost always starts with the RG ball.<sup>35</sup> The material is a vehicle by means of which students show how the music moves as they hear and feel it.

### **The preparatory phase: Dalcroze inspired exercises.**

Ideally participants in these sessions are attending regular Dalcroze classes but I am often asked to do workshops and, if possible recommend a minimum of 6 (usually 12) hours of rhythmic first.<sup>36</sup> A longer preparation period is preferable since, even when time is short, students still have to learn the skills necessary to DR and to feel comfortable with moving freely, fluently and responsively to music heard and imagined if they are to go into the interpretation of their chosen piece in any depth,

In my DR sessions, the most commonly used materials are the RG ball, scarves (large and small silk squares), tennis balls, and beanbags; in the preparatory phase, canes (such as bamboo canes), tambours, elastics, sometimes hoops and ropes.<sup>37</sup> The materials give the user instant feedback, visually, kinaesthetically and tactilely. They operate as body-extensions and as a medium of expression. A rebounder or mini-trampoline and a

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<sup>31</sup> Much of this material has been presented at conferences and has been published in Del Bianco et al (eds.) (2017), pp.153-166.

<sup>32</sup> Appendix E consists of a list of the minimum, essential focus of these preparatory exercises.

<sup>33</sup> Appendix F lists the movement skills needed in DR.

<sup>34</sup> See Sheets-Johnstone (2000; 2014) on the differences between sensory and kinaesthetic.

<sup>35</sup> See Appendix G for techniques of using the ball.

<sup>36</sup> Appendix H includes two lessons typically used in the preparation of DR.

<sup>37</sup> See Appendix D.

low stool with a ball on it are used for their elasticity and challenges to balance and centre.

Sociability, good ensemble and two-way communication skills are essential to making music with and for others. Good ensemble depends on the ability to tune in to others, to adopt different roles, leading, following, accompanying or bringing one's own part to the fore and knowing how to voice one's own part relative to other players' tone quality and interpretation. Different pieces or passages of music require different kinds of treatment. Successful performance sometimes depends on being able to project the music to listeners in such a way that they feel that it is addressed to them; at others, the ability to draw the audience into the performer's musical world is required. A performer needs to be able to 'feel' an audience, to sense the quality of their attention and to engage with it. None of these skills are trained or specifically addressed in traditional training and their development is largely left to chance. The tendency to prioritise technique and virtuosic playing has drawn performers' attention away from communicating music and students often lose the love of playing, forgetting what had brought them to the conservatoire in the first place. Many exercises in DE promote sociability and communication skills and in DR performers rehearse the chosen piece from the audience point of view. It is not enough to know what one wants to express: performers must think in terms of what the audience should experience.

My aims for students in DR are:

***On the musical level:***

- to connect aural sensation with physical sensation and response in movement and
- on hearing music, to feel, recognise and express the following in movement:
  - changes of speed, emphasis, rhythm pattern, metre and dynamic intensity;
  - the qualities and length of silences;
  - the qualities, nuances, textures and uses of weight and energy;
  - melodic phrase length, shape and direction; legato line and quality of cadence;
  - the bass (and other parts);
  - harmonic changes and harmonic motion;
  - the relationship between the various voices in the music; and



- the expressive use of space (big, small, direct, circular, inward, outward) as suggested by the music and in relation to an audience (far, near, towards, away, direct, indirect, withdrawing).

In DR the use of space in the room changes, as it often does in PA, from the shared and often circular space of the class-room to a theatrical or dramatically articulated space in which students must decide where and how the music begins. While in rhythmic students respond to the teacher's musical improvisation in improvised movement, in PA the students analyse a musical score showing its expressive, motional, structural and dramatic qualities in movement and make decisions about how to present the music to the audience as a choreography (Greenhead, 2009). In DR students attempt to express in silent movement<sup>38</sup> the piece they have chosen as they hear and feel it within them. They clarify and refine their interpretation in response to my questions and through a process of engaging ever more deeply with the music and the score, performing their feeling and understanding of it in movement to an actual or imagined audience. Following this, they stand on the trampoline and perform the piece again while recalling the piece as it felt to them when moving in the room with the ball: they show what the ball does and what this feels like. Repetition of the process allows for revisions and more attention to detail while remaining aware of the whole. In doing this, they and I are not looking for a final 'definitive' interpretation but a closer engagement with the music and a better understanding of it. Subsequent performances will vary according to the needs of the moment since the connection to the piece and its motional qualities has been formed and by varying the movement performance in imagination, the performer can improvise with the interpretation. Eventually the imagined sound itself carries freely-variable, motional qualities. I now describe what might occur in a first DR lesson for a solo male singer standing to perform.<sup>39</sup>

### **First DR lesson.**

The session takes place in a studio or theatre space, the performer at one end of the room, the audience at the other. No accompanist is required. The role of the audience is to be an attentive audience and, when invited, to give feedback on what they hear.

1. The singer is barefoot and stands to sing in the usual way.

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<sup>38</sup> As in the Prologue, usually starting with the RG Ball.

<sup>39</sup> Some alternative scenarios are provided in Appendix I.

2. He jumps on the trampoline reducing the size of the jump and ensuring ankles knees and hips are softly responsive. Then, instead of jumping, he is instructed to keep feeling the surface of the trampoline with the feet and maintain freedom in the ankles, knees and hips. He sings.
3. I ask the audience and the performer to say what they notice.
4. The performer rehearses the piece in silent movement using an RG ball in response to my questions and suggestions, as follows:
  - a. to show the phrases of the song, changing direction sharply for each new phrase and stopping for a silence;
  - b. to bounce the ball whenever there is a feeling of arrival or emphasis with more weight;
  - c. to throw it for a feeling of lift and release in the air; and
  - d. to travel faster if the music becomes more intense and slower if intensity decreases.

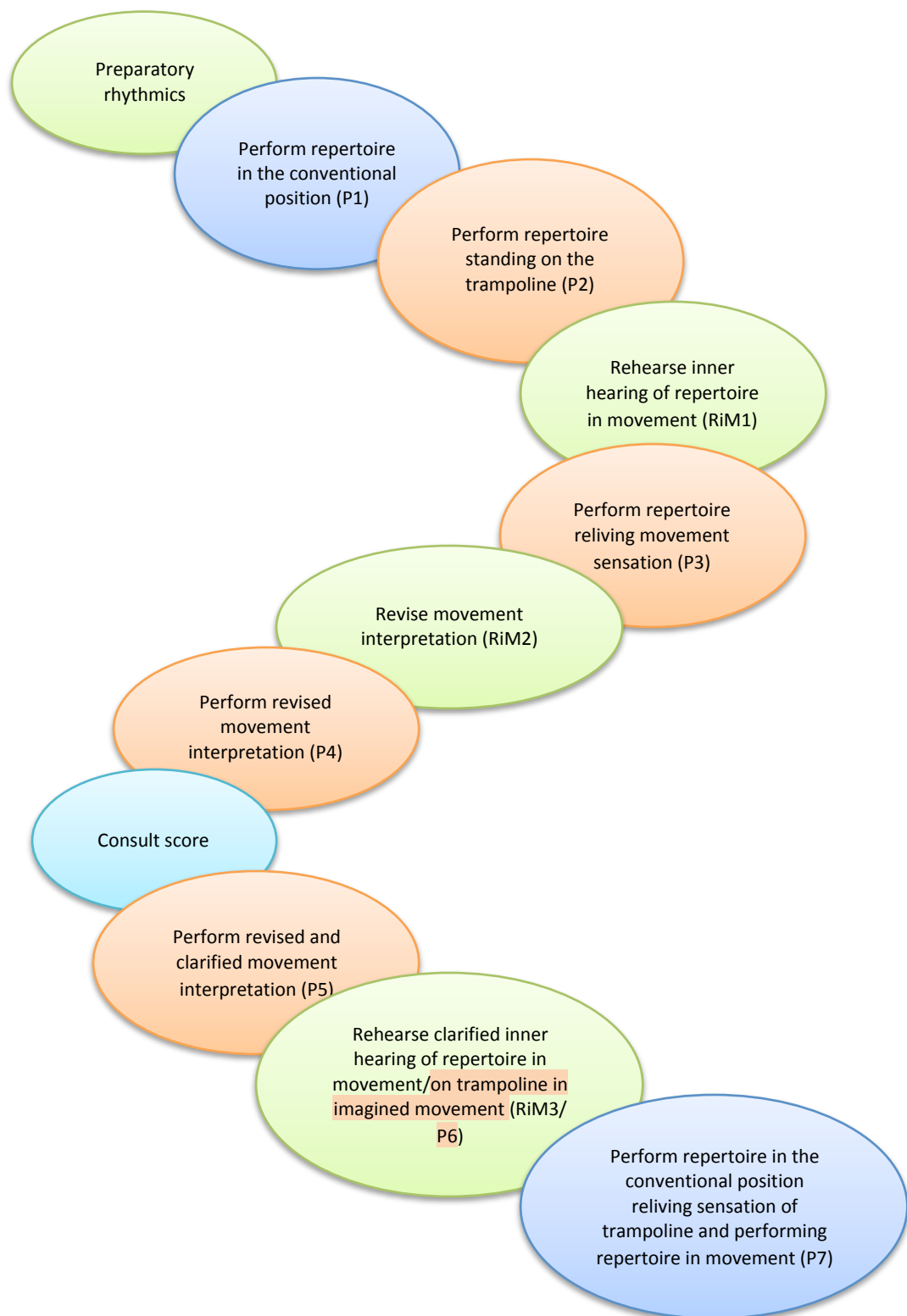
He sings again, standing on the trampoline while recalling in detail the feeling of moving in the room with changes of direction and bouncing the ball. He sings what this feels like. Again, I ask the audience and the singer what they notice. As he gains in confidence and security in his ability to locate the answers to my questions in the music and to show this in movement, I add more suggestions or questions such as:

- e. to create the silence into which he will sing;
- f. to decide where in the dramatic space the song starts and how it enters the scene;
- g. to decide if the music is just moving around in general or if it has a feeling of direction. For example, does it move towards the audience or away at any time?
- h. are you showing us, projecting outwards to us what the music does or are you drawing us in? Are you talking to us or are we 'over-hearing you thinking'?
- i. what should the audience experience?

In the case of singers, the extra dimension of the text of the song and its meaning will also be addressed. This includes looking at the key words of the text and the mood or attitude of the singer: are they remembering something that happened a long time ago, for example, or speaking directly to someone. In subsequent sessions, we will look at the score in more detail and pull out elements in it to work on.

Rather than telling them what to do, I ask them to show what they hear and how they feel the music goes; to clarify their own feeling and thought to and show us this using the RG ball. The ball is the music, and with it the performer projects his ideas, feelings and intentions into the dramatic space, holding the audience's attention in 'public solitude'. Although performers often want to sing, mouth or murmur while moving in silence, I ask them not to do this as I want them to work on what they hear and feel in imagination and do not want this to be affected by their breathing, breathlessness or their attempts to sing notes out of their vocal range.

Figure 1.3 shows the recursive Dynamic Rehearsal Process (DRP) which begins with preparatory rhythmic followed by performances of a chosen piece of repertoire in the conventional way and on the trampoline after which listeners and performers are invited to comment. The performer(s) then alternate between rehearsing the piece in movement and performing it aloud, delving ever more deeply into both the music itself and the performer's own feelings, sensations and ideas about it. In movement rehearsal the performer explores the piece as heard and felt inwardly and attempts to show the music with increasing clarity to the audience. This interpretation in movement informs the subsequent musical performance which in turn helps the performer to locate the areas that still need work.



**Figure 1.3.** The Dynamic Rehearsal Process (DRP).

Note: The colours relate to the situation and the type of activity and show how performers alternate between performing in music (P1-7) and rehearsing in movement (RiM1-3). All green circles refer to movement in the space. All orange circles refer to performing while standing on the trampoline or sitting on the sitting ball. Blue indicates performing in the conventional performance position.

My aims for performers are to help them to:

1. Connect with their own inner hearing and inner feeling of the music and to communicate this to an audience. This lets me know how they hear the piece.
2. Focus on conveying how the music begins and the journey that it makes.
3. Show 'the movement of the music' and resolve musical and performance problems by building the connection between ear, imagination and action.
4. Develop vividness and rhythmicity of imagination and in performing.
5. Delve deeper into the music.
6. Relate to the audience confidently and with enjoyment without shying away from this contact.
7. Resolve technical problems by putting performers in a situation in which they will move in accordance with what they want to hear.
8. Improve the duration and quality of the memory.
9. Improve ensemble skills in ensemble performance.

Sometimes I ask a singer, wind or upper strings player to walk while singing/playing, changing direction with every phrase. In this way, a better control over tempo and clarity regarding the phrase length and destination can be achieved. If a performer has a tendency to pause or hesitate, I walk alongside him<sup>40</sup> with my hand on his back to support the feeling of ongoing-ness.

He repeats the performance in movement several times and sings again in between. Each time he sings I ask him to sing not what he had rehearsed previously but what he did in the room: to sing the movement of the ball and what this feels like. To remind him to focus on the movement of the ball I may show it to him from the far end of the room and tell him to sing to the ball or move it with his song. Following one session, an amateur cellist with whom I had done this to very good effect, wrote to tell me that ever since that time she had hidden a pink ball under a seat in the front row of the audience where she could see it, and played to the ball. This had resolved her performance anxiety and bow tremor. Occasionally, if a performer seems stuck, I may

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<sup>40</sup> Where gender is not specific, masculine and feminine pronouns will be used interchangeably in this thesis.

perform the song with the ball myself and ask him to accompany my movement with his singing.

### **The sitting ball.**

Cellists and pianists will sit on an RG ball placed on top of a low stool to play.<sup>41</sup> This helps them to feel their sitting bones. I am looking for an active balance like a tiger ready to spring and may also ask wind and string players to sit on the ball, especially in the following conditions:

- a tendency to pull down on one side or lift the heel;
- postural problems; and
- problems with the lower body and legs, such as tightness

In both cases the elastic surface provides a stimulus to seek balance and centre and to correct it automatically. Wind-players and singers often feel an effect on their breath-support. Those with a high breathing habit and poor support often feel out of breath while for Lis Dooner, support “locked in automatically” (Dooner, 2007, p. 13)<sup>42</sup>. Eventually they perform in the normal position on the floor while retaining the elastic sensation of standing on the trampoline/sitting on the ball. The following comments are typical of the audience response to the performance on the trampoline/sitting ball:

- a bigger, more resonant sound; more colour; a bigger range and variety of dynamics;
- a more stable pulse and clearer structure;
- you look more confident; freer, more confident playing;
- your shoulders are lower;
- I felt you were playing TO me, FOR us.

Performers’ responses may differ at first. Some will make definite comments, while others notice little or have difficulty in describing their experience:

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<sup>41</sup> I do not use the very large sitting balls often used for improving balance and core control because they are spongy and protrude behind the legs (a photograph of the RG ball atop a low stool can be found in Appendix D).

<sup>42</sup> Dooner’s article recounting her first DR experience can be found in Appendix K.

- something is different but I don't know what it is;
- the sound is bigger;
- I feel more comfortable/more insecure;
- I could not remember the piece;
- I knew exactly what to do;
- I could play how I meant it to be;
- it was easier to play;
- I had more time; and
- I could really see the ball moving in the room.

### **Typical problems.**

A marked difference in tone is almost invariably noted, especially by the audience. Occasionally there will be little difference and I have noticed that when this occurs the performers usually fall into one of the following categories:

- those who are physically strong and very tense or have stiff, tight, resistant legs and feet;
- Those who have difficulty grounding themselves; and
- those who cannot, at that moment, give themselves to the moment and the experience. The very insecure student or experienced professional who is anxious about the result.

Many participants in these sessions reported significant changes in their perception of music, their interpretation and performance, the technical aspects of playing and the sense of self. They also changed their rehearsal techniques.

As the consultant or subject of several, Dalcroze-related research-projects of others, I had often been surprised and perplexed not only by the questions asked and the ways in which they were framed and nuanced, but by questions that never arose – questions that for me would have been centrally important but of which the researcher with little or no practical knowledge of DE and DR appeared to be entirely unaware (Greenhead, 2011). It seemed as if a whole world was missing, not only the unique world of my own experience but the world of DE from a practitioner perspective; an invisible world awaiting revelation and explication. In 2010 I decided to research my own practice of DR and DE for myself, and formulated what I needed to know. I hoped the answers to

my questions would reveal what participants in the lessons experienced and give me some insight into what went on in these sessions.

## **DR – Documentation, Publication and Research**

Despite the number of sessions I have given every year, nationally and internationally, there is little readily accessible documentation of DR. In addition to my ongoing work at RNCM since the early 1990s and annual Dalcroze UK Summer and Easter courses, DR was included in a Post-Graduate course in improvisation for performers and studio teachers at the Conservatorio di Ferrara for a period of three years and on many occasions during the Dalcroze training sessions I gave in Italy over the last 25 years. Extracts of Dynamic Rehearsal sessions with violinists can be seen on DVD (Goeller, 2001; Meerkat Films, 2011a) and with a quartet on Dalcroze International Congress Archive Film - Geneva, 2007 (Meerkat Films, 2007). Finally, a paper with workshop presented at ICDS3 included film of Kathryn Williams' rehearsal processes with me (Greenhead & Williams, 2017)<sup>43</sup>.

Written accounts of some of these sessions can be found in local journals including the newsletters of Dalcroze Australia and Dalcroze UK (2007, 2014) and in Volume 5 of the journal *Mouvements*<sup>44</sup> published by the Institut Jaques-Dalcroze (IJD), Geneva.<sup>45</sup> Nicola Spillman, former RNCM Dalcroze student and a professional violinist living in Switzerland, wrote about her experiences in DR (Spillman, 2005, see Appendix M). My own article about Chui Tan's experience (Greenhead, 2016) was based on an earlier conference presentation (2015a) following which I published an account of the DR process (2016) and a short paragraph as part of a longer chapter (Greenhead, Habron & Mathieu, 2016). My invited presentation on DR given at the centenary conference of the Institut Jaques-Dalcroze, Geneva 2015, was published in the proceedings of the conference (Greenhead, 2017a). Of the four unpublished Masters dissertations, three show an understanding of the principles and practice of Dynamic Rehearsal as I

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<sup>43</sup> Kathryn Williams' article recounting her DR experience (Williams, 2014) is in Appendix L.

<sup>44</sup> *Mouvements* was the in-house journal of the Institut Jaques-Dalcroze, Geneva, Switzerland compiled and produced by Martine Jaques-Dalcroze, a journalist and great-granddaughter of Émile Jaques-Dalcroze. It contained many articles by leading Dalcroze practitioners from all over the world and ran to nine editions between May, 2003 and November, 2009 when funding ceased. Copies can be freely downloaded from the website of the Institut Jaques-Dalcroze, [www.dalcroze.ch](http://www.dalcroze.ch) under the 'présentation' menu. There is a plan to restart publication of this journal in the near future.

<sup>45</sup> The Institut Jaques-Dalcroze (IJD) at 44 Terrassière, Geneva was the place where Dalcroze taught after leaving Hellerau in 1914. It remains the centre of professional Dalcroze training. Today, the Conseil de Fondation of the Institut Jaques-Dalcroze holds the sole right to grant the use of the name Dalcroze in connection with professional training. A document relating to the use of the name and the regulations surrounding it can be found in Le Collège de L'Institut Jaques-Dalcroze (CIJD, 2011; 2019, in press).



developed it. All four researchers had considerable experience of DE before coming to DR and had integrated DE into their approach to listening to, teaching and performing music, unlike the majority of performers in these sessions who have often had only a few hours of rhythmic.

Mayo's Master's dissertation (2005) is on my work with a violinist and with her quartet followed by her application of it to teaching children. This account is rich with personal reflections from members of the quartet. Pauline de Snoo-Korsten looks at her own musical development as a player of the English concertina. She describes at some length the contents of the sessions I taught in Canterbury, London and at the Conservatorium of Tilburg (De Snoo-Korsten, 2005). Singer and conductor Kristin Bowtell had, like Mayo, trained for Dalcroze certification with me and, like the other researchers, had been both listener and performer in DR sessions. His Master's thesis contains a summary of what he understood of DR (Bowtell, 2012, pp. 59-61) and an account of his application of this approach to studying the score of works he was preparing to conduct.

In her study of what a performer does when reading or making music from the score, Stublely (1995) notes a concern with 'correctness' at the expense of the performer's own voice – an anxiety Chui Tan Lee expressed as a need to "obey the page" (Greenhead, 2016). Stublely suggests that the disengaged performances of assiduous students resulted from "a lack of involvement...with the presence of the notes as musical sounds" (Stublely, 1995, p. 63). This and other observations by Stublely are of particular interest in my study of DR. In applying his knowledge of DE and DR, Bowtell found a way of engaging with the notes in both technical and interpretative terms. Mayo, de Snoo-Korsten and Bowtell seem to share a common understanding of the purpose of this work as I conceive it: that is, to enable performers to engage bodily with their own inner sense of the music they are studying, immersing themselves more deeply in it and projecting and communicating their feelings and intentions in space to an actual or imagined audience. At the same time they interrogate their understanding of the piece, recreating it in different ways to arrive at an interpretation. I may also make suggestions, as mentioned earlier. Spillman recalls that, in order to help her find a better diminuendo while playing a fast, ascending arpeggio, I suggested she play it again while imagining that she was walking backwards

out of the room:<sup>46</sup> “it worked perfectly”<sup>47</sup> She wrote: “As soon as my brain received a clear image of movement in space and time that involved the whole body, my fingers knew exactly how to play it” (Spillman, 2005, p. 3).<sup>48</sup> She was able to link her intentions to her actions.

When Polanyi links intention to “imaginative action” he refers to a necessary and implicit trust that we are able to carry out an intended action. We believe it is doable and that we have the resources to achieve it: “our intention to raise our arm evokes the coordination of our nerves and muscles in the accomplishment of this intention...we can trust the powers of our imagination, bent on this purpose to evoke from these available resources the implementation of our purpose” (Polanyi & Prosch, 1975, p. 58).<sup>49</sup> In DR, it is precisely this imaginative action that is built up through a three-step sequence of first listening to the music in imagination and expressing what is heard within in movement; then, working on the interpretation in movement, and finally performing the music while recalling the sensation of moving the piece. According to participants’ accounts, this sequence builds confidence and security in performers who come to know by experience that they can carry out their intentions.

Paula Melville Clark, who studied with me both observing and performing in three workshops,<sup>50</sup> also describes her application of “Eurhythmic techniques” to the preparation of piano repertoire (Melville-Clarke, 2000).<sup>51</sup> Melville-Clark sees music as abstract, and its expressive content as something that has to be applied to a musical work rather than an innate part of music itself to be discovered and brought out. The idea that the composer may have created the composition with an expressive intent that can be discovered, or that a performer might interrogate this or play with interpretation do not feature in her thinking: “for the majority of

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<sup>46</sup> Walking backwards and imagining walking backwards while trying to sing a diminuendo was something I learnt from my singing teacher, Elizabeth Hawes.

<sup>47</sup> “I ça a marché à la perfection.” Unless otherwise indicated all translations into English are my own.

<sup>48</sup> “Du moment où mon cerveau avait reçu une image claire du mouvement dans l’espace et le temps concernant le corps entier, mes doigts savaient exactement comment l’exécuter”

<sup>49</sup> Michael Polanyi’s son John (born in 1929 in Berlin before the family moved to Manchester where John was educated. He won the Nobel Prize for Chemistry, 1986) moved to Toronto and married Anne Ferrar Davidson (1929-2013) who had studied DE with the Swiss-born Dalcroze specialist Madeleine Boss Lasserre. There are numerous references to Michael Polanyi in her files and it is possible that his ideas on tacit knowledge were informed by a knowledge of Dalcroze’s ideas through family-members’ lessons in DE (1929-2013). John and Anne’s two children took lessons twice a week and Lasserre stated that the parents liked to watch their children in class (personal communication, July 12, 2017). Michael Polanyi influenced both Thomas Kuhn and Paul Feyerabend.

<sup>50</sup> According to her dissertation she was exposed to my ideas in 1998, 1999 and 2000. She does not state that she played in the sessions.

<sup>51</sup> The study pre-dates the coining, in 2003, of the label ‘Dynamic Rehearsal’.

performers, it will be necessary to set up a program of specific activities designed to assist the emotive intuition to understand<sup>52</sup> and apply expressive content to a musical work” (Melville-Clark, 2000, p. 81). Many teachers think that expression is applied to music rather than inherently part of its nature and many use movement games or activities to accompany or enhance musical learning especially in the teaching of children. While these can certainly be useful, the deeper sense that music has motional and spatial dimensions to be discovered and is in itself “profoundly kinaesthetic” (Rabinowitch, Cross & Burnard, 2012, p. 113) or a “foundationally corporeal event” (Bowman & Powell, 2007, p. 1101) remains rarely articulated by instrumental or class music teachers. An actual or ontic relationship between movement and music or the making of music also escapes the attention of those researchers who conceive of music and music-making and their connections with movement and gesture in terms of metaphor. This will be addressed in the literature review.

## **Practitioner – Researcher**

As an experienced practitioner in the field I am investigating, my research is informed by my knowledge and experience in a way not available to ‘lay’ researchers. I hope to reveal something of that world, especially to those working in the same or similar practical fields that rely on sensory perception and active participation in movement. Practices in which words or figures are not the central means of communication cannot be properly understood through verbal description or explanation alone, nor can the intricacies of their working be revealed through measuring outcomes of interventions.

### **Artist-teacher**

The strong identification of artists with their art and their passion in the pursuit of knowledge and understanding regarding it have been observed by Haseman (2006) and emphasised by Moustakas (1990) as the spurs to all heuristic enquiry and the search for meaning. In speaking of phenomenological investigation, Don Ihde has observed that artists and philosophers see things differently and attend to different aspects of perceptual experience. While the philosopher tends to look for universal, abstract characteristics, the artist pays attention to concrete details. Ihde instances an artist’s interest in different kinds

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<sup>52</sup> The use of the words “intuition and understand” suggest that there is something to intuit and understand which could perhaps be the composer’s intention. However, this is not clear in the text.

and qualities of white with different textures rather than whiteness in general (Ihde, 2007, p. 33). This attention to detail is typical of hermeneutic phenomenology where the aim is to delve deeply into lived experience and its meaning, and in which rich description and a poetic writing style is often recommended since evocative writing may communicate feelings and sensations more effectively (van Manen, 1990). Ihde's division between philosopher and artist may not be as clear-cut as he suggests. In earlier times philosophers such as Aristotle and the Stoics were concerned with questions of how to live and to live well; their work remains central to philosophy today despite the tendency of much modern philosophy to retreat from the practical to a theoretical position that emphasises written text.

Having considered a range of methodologies, I decided that a broadly hermeneutic phenomenological approach as described by van Manen (2011; 2014) would best address my questions, help to produce the understanding I was looking for and at the same time offer me guidance in my dual role as practitioner and researcher. This methodology not only looks favourably on insider knowledge but offers the researcher methods for addressing the inevitable subjectivity of his or her position. These issues are further addressed in Chapter 4.

### **Reasons for Undertaking the Research**

The first of many reasons for undertaking this research relates to the contents, methods, processes and experiences to be found in my own practice of DE and in DR. Most Dalcroze teachers work with children and the teachers of children. There are currently few Dalcroze practitioners whose teaching practice regularly features the coaching of students' concert repertoire.

Secondly, trainee teachers today are encouraged to focus on an eclectic approach in which they take what they want from various methods. Juntunen and Westerlund (2011) observe that named methods (such as those of Dalcroze, Orff and Kodály) that initially offered both improvements in music education and a transformation of society itself no longer hold the allure they once did. Teachers no longer adhere to what was understood as a certain kind of received truth in teaching and trainees are encouraged to take what they want from a range of available methods. This tendency may arise not only for ideological reasons but also as a result of funding shortages and, consequently, short teacher-training programmes relying mainly on learning in the classroom rather than on the study of the subject to be taught and ways of teaching it. As a result, trainee teachers

are not exposed to any pedagogical methods in sufficient depth to be able to use them or to evaluate them critically except in theory. I am frequently invited to teach on teacher training courses that offer students between 90 minutes and five hours with me. On asking why so little time is allowed I am told that the course only provides information about methods and it is up to the students to learn more later (after qualifying) if they wish. In addition to the notion of introduction rather than engagement or training, there seems to be an assumption that the presence of enthusiasm, missionary zeal and utopian aspiration in connection with a teaching method<sup>53</sup> automatically disqualifies it from usefulness. Today, we do not look to a music teaching method to change people's lives, but to fail to look at a method for what it has to offer on the grounds that many once thought that it could seems to reflect a want of investigative spirit and rigour. Although the Dalcroze method informed many of the historic developments in music and dance education in the UK, it has spent some years in relative educational obscurity. Today, many people from a wide range of backgrounds are enthusiastic about it, not because they believe it promises Utopia, but because of the concrete, very real and wide-ranging benefits they report getting from it. I hope my research will give me insight into exactly what students find so illuminating, so transformative, and so useful, and why.

It is interesting to note that when the spirit of the work and its practices are situated – that is, applied with great attention to the needs of the moment, the place and the people, with a certain kind of flexible and creative rigour integral to the Dalcroze method – they seem to offer opportunities for transformative experiences. In research articles, dissertations and the journals of the Dalcroze Societies of America, Australia and the UK, course participants report feelings of joy, ease, being 'in tune', a suspension of the sense of the passage of time and effortless attention – all characteristic of what Csikszentmihalyi (1996, 2003) has called 'flow' experiences.<sup>54</sup> For Csikszentmihalyi, flow states cannot be entered at will and require a match between one's perceived skills and actions to be performed. From experience and casual descriptions, these and other limitations do not appear to apply to participants in DR and DE. I therefore hope that my research may lead to a better understanding of such experiences and the potential of this

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<sup>53</sup> Dalcroze's work came to be thought capable of changing lives as will be seen in Chapter 2.

<sup>54</sup> 'Flow' has been the particular study of Mihaly Csikszentmihalyi who has written a number of international best-sellers on the subject, especially applied to the work place (Csikszentmihalyi 1996, 2003). Popularly it is described as being in the moment, the zone, the groove, in tune, wired in. People in flow experience a sense of agency and activities are intrinsically rewarding. Csikszentmihalyi thought that certain types of people were more likely to achieve flow. Such people were likely to have an autotelic personality: to be intrinsically motivated, persistent, curious and not self-centred.

way of teaching for performers while contributing to the general understanding of the practice of DE and what it has to offer.

Thirdly, the insights from the early period of Dalcroze's work in particular connect powerfully with my own practice and are assumed to form part of the pedagogy of the method today as confirmed by the attention given to PA and expressive elements of training in *L'Identité Dalcrozienne/The Dalcroze Identity* (CIJD. 2011; 2019, in press). Looking again and more deeply at the life in the ideas, principles and practices that inspired and informed the entire method in its early evolution could be of great benefit to today's students.

Finally, using a phenomenological approach to investigate my practice should bring to light aspects currently concealed from me while providing insights into, and a beginning explication of the processes at work. Once described phenomenologically, it could provide an exemplar of concrete, embodied knowing that could function as a prismatic lens for the investigation of philosophical and psychological stances and theories, especially those relating to music perception, performing, teaching and learning, music, teaching and learning generally, and the training of teachers.

DE, like DR, is complex, embodied, multi-sensory, experiential, expressive, inventive, situated and dialogical by nature. It offers ways of teaching and learning quite specific to itself, and boundless ways for combining these within the lesson with the aim of developing in students a fund of tacit and explicit knowledge on which they can draw as and when they will (CIJD, 2011; 2019, in press).

## **Research Aims**

My general research aim is to investigate and begin to explicate the phenomena of DR and DE as practised and developed by me and as they are experienced by participants in the classes. I was curious to know what it was like for those who perform and those who watch and listen in DR: what they feel, perceive, think; what they make of it and what they do with their experiences.

For many years, performers and listeners in DR sessions have reported having transformational, epiphanic, even life-changing experiences in DR session, which followed a common pattern. Many of them subsequently changed their practice methods, their approach to music making and teaching and even their choice of career. When I developed DR I was not thinking about changing people's lives – I was trying to find ways of helping them to play better – and yet the effect of what we did together often

went far beyond this simple intention. DR was not developed according to any pre-existing theory but experimentally, intuitively, instinctually. I wanted to know why DR seemed to effect such big, often ‘magical’ changes in all kinds of people from 6-year-olds to experienced professional performers of any instrument or singing? The basic changes often happened in a very short period of time regardless of the instrument played (or the singer) and did not require years of study, deep knowledge of music, strong self-belief and confidence or much speaking so whatever the cause of the changes perceived it seemed to be highly efficacious. Very few people have tried to imitate what I do and even experienced Dalcroze practitioners have said they did not think they could do it. An advanced player and post-graduate Dalcroze student told me that he understood for the first time what DE was when he saw and participated in DR. He felt I did something “different” from other teachers.

#### **Summary of the aims of the research.**

- 1 to investigate my own practice of DR and DE in working with professional musicians and those in professional training;
- 2 to bring to the fore and investigate the actual and potential performance-related aspects of DE;
- 3 to explore the experiences of participants in these classes, in particular those relating to transformative learning experiences;
- 4 to consider the ideas and principles behind the early period of the development of Dalcroze’s work in relation to my own work; to understand their meanings, applications and implications today; and
- 5 to offer the possibility of using the deep knowledge of a given practice described to interrogate theories of teaching and learning in music and possibly other fields through the creation of a practical lens through which such theories could be investigated and tested.

Concomitantly:

- 6 to gain insight into what I do in lessons and how I teach;
- 7 to provide a concrete exemplar of a practice that could be used in looking at a range of other practices;

- 8 to add to the understanding of practices in which knowledge is acquired through action and practice and is used to create and inform theory; and
- 9 to begin to understand what is needed for this practice to be disseminated by analysing the reported effects of DE and DR on participants; identifying what is useful and effective and in what ways; looking at how and why certain techniques are effective and the processes at work and using this knowledge to consider how other teachers could be helped to use these methods.

## **Questions**

Principal research question: What kinds of experiences do participants in my DR and my DE sessions have and what does it mean for them?

Subsidiary questions: What do participants do with their experiences in DR and DE?

What insights can I gain into participants' reports of the transformational effects of the classes and what this means?

## **Structure of the Thesis**

Chapter 1 has provided a general introduction, the background to the research, its aims and specific questions. Chapter 2 will present the context in which DR was developed by summarising the life and work of Émile Jaques-Dalcroze and outlining DE. Chapter 3 offers a literature review focussed particularly on literature relevant to DR and is followed in Chapter 4 by methodology and methods. In Chapters 5 to 8 I present the data collected from idiographic studies of nine participants that cover the professional lifespan from student to professional performer and analyse and discuss the findings in Chapter 9. Chapter 10 is devoted to conclusions, limitations and suggestions for future research. The appendices include descriptions of exercises and lessons, photographs of equipment and drawings to which the reader can refer throughout the thesis.



## CHAPTER TWO

### CONTEXT

#### **Émile Jaques-Dalcroze: the Development of his Method and Influence**

An understanding of the phenomena of DR and DE, the effects they have, the meanings they hold and their intrinsic and potential connections is made richer and more comprehensible when grounded in a knowledge of the soil in which they grew, the engines of their creation and the reasons for their development. This chapter is devoted to Émile Jaques-Dalcroze, his method and the many influences and decisive factors in his personal history and experience leading to the creation of his method. I bring out those aspects that have particular resonance for the development of my own practice.

#### **Émile Jaques-Dalcroze (1865-1950) – Early Life and Influences**

These details of Jaques-Dalcroze's childhood and early working life as a performer, composer and teacher are drawn from a number of publications by Jaques-Dalcroze himself and those who knew him personally or who had access to archival material. They include many revealing anecdotes and extracts from letters (Bachmann, 1991; Berchtold, 2000; Brunet-Lecomte, 1950; Jaques-Dalcroze, 1942, 1948; Kuschnig & Pellois, 2015; Lee, (2003); Martin et al., 1965; Mayor, 1996; Tchamkerten, 2014).

Émile Jaques was born in 1865 of Swiss parents in Vienna, a city in ferment with new ideas in politics, psychology, education and the arts. His father was a clockmaker descended from three generations of pastors and perhaps the source of his missionary zeal in pursuing the development of his method. His mother was a teacher much influenced by the ideas of Pestalozzi. Émile and his sister played and sang from an early age and Émile composed and performed in his own pantomimes and musical plays from the age of seven. Praised and indulged, his creativity was given full rein. When he was ten years old the family returned to Switzerland and Émile was sent to the Collège Jean Calvin, Geneva. His bitter invective against the education he received at this institution included the criticism that, in general, the teachers were not interested in knowing or helping the students and never explained anything; the music education lacked any attention to sonority, melody, harmony, emphasis, feeling or style, in short, of music, and the teachers of gymnastics did not know how to teach the close relationship between mind and body

(Berchtold, 2000). The Collège celebrated no *fêtes*, the traditional Swiss festivals in which the entire community sang, told stories and danced together and which he described as the most joyous and miraculous initiation into social life (p. 24).

While still a student, Émile composed music for enormous festival works involving large choruses and crowds of actors that moved rhythmically in groups. In Paris (1884-1886) he studied music with Fauré and dramatic arts with Talbot<sup>55</sup> from whom he may have learnt Delsarte's (1811-1871) exercises in gesture and emotional expression (Odom, 2005). A year in Algeria brought him into contact with Arabic folk music and dance, the rhythms and drama of which fascinated and inspired him and which influenced his ideas about metre and rhythm (Berchtold, 2000). He also gained practical experience of the theatre and as conductor of a local orchestra in which the musicians did not play together. This, he said was: "the origin of my rhythmic...I had the idea of showing each beat with a gesture" (Mayor, 1996, p. 25). The connection of gesture with sound was the seed out of which DE was to grow. At this time too, Jaques added the Dalcroze to his name and became Jaques-Dalcroze.<sup>56</sup> I will refer to him as Dalcroze from here on. The next two years were spent in Vienna studying with Bruckner (an original and imaginative but terrifying teacher who tried to get him thrown out of the conservatoire), then in Paris with Mathis Lussy (1828-1910), whose theories of rhythm inspired him. At the same time, he learned the principles of *bel canto* singing, voice and gesture while working as an accompanist and performed in cabaret at the Chat Noir. While improvising at the piano, Dalcroze mixed singing with comments, jokes, dramatic texts and poems. His performances were highly successful and for a while, he hesitated between a career in the theatre and one in music.

A picture emerges of an energetic and impressionable man whose sense of fun, creativity and belief in his own agency was encouraged from an early age. He absorbed a great deal from his many teachers in music, movement expression and theatre without focussing his energies on any particular career path, displayed interest in everything and everyone that crossed his path and engaged in the various philosophical and political debates of his time (Berchtold, 2000). His extensive writings attest to the breadth of his interests and motivation, his sensitivity, humour, resilience and philosophical outlook. As a small child in Vienna he had boasted about his achievements at school and, towards the

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<sup>55</sup> Denis Stanislas Montalant of the Comédie-Française.

<sup>56</sup> The change of name was at the insistence of a publisher of his compositions who wanted to avoid confusion with another Émile Jaques, a composer in Bordeaux. Émile Jaques-Dalcroze asked permission to use his name of a friend, Raymond Valcroze, and altered the first letter.

end of his life, wryly recalled the sound telling off he had received: “I learnt never to reveal my daring achievements to all-comers and to be content with complimenting myself” (Jaques-Dalcroze, 1948, p. 12).

### **Dalcroze the teacher. Attitudes, Drawing on Experience, Experimenting**

DE began in 1892 when Dalcroze was appointed professor of harmony and advanced solfège at the Conservatoire in Geneva. He noticed that while some of the students were technically brilliant and had an academic knowledge of music, they could not improvise or modulate and had no musical feeling, while others with more sense of tone quality and colour had no rhythmic or metrical sense. He felt that an analytical habit of mind had “de-rhythmicised” Genevan society and set about “correcting constitutional faults and developing the natural qualities of future musicians” (Berchtold, 2000, p. 48) by looking, not to theories but to his own experience, for ways of helping them.

Not all teachers are as concerned about their pupils’ development as was Dalcroze. Dalcroze believed that the innate musicality of his students had been crushed by the education they had received, firstly at school in the hands of teachers who were not themselves musicians and artists and were therefore unable to awaken any musical feeling or sense of beauty in their pupils (Jaques-Dalcroze, 1905), and secondly in piano lessons that focussed entirely on the mechanics of finger technique without any attempt to address the person or to make music (Jaques-Dalcroze, 1925). Reflecting on his life in old age, he wrote:

When I think of my life as a child at school, I realise that it is the memories of my childhood and adolescence that set me on the path of pedagogical study. From our early years at college, most of the teachers imposed tasks on us without ever explaining the reason for them and, with a few exceptions, they made no effort to get to know us, to be interested in us or to help us. They showed no interest in our hearts or even our minds, their only concerns being the obedience of their little servants and the filling up of our memories.  
(Jaques-Dalcroze, 1948, p. 195)

Polanyi comments on the ‘paralysis’ that overtakes a pianist who focusses on technical problems and his fingers rather than the music of the piece he is playing (Polanyi, 1966/2009; Polanyi & Prosch, 1975). In an essay entitled, *The piano and musicianship*

(Jaques-Dalcroze, 1925) addressed ‘To Mothers’ who worry about their children’s reluctance to practise, Dalcroze underlines the importance of developing a number of essential faculties before learning to play the piano. Among them he lists: a love for music, a desire to make music oneself, a sense of beauty, well-developed aural skills, rhythmical feeling and singing. It would be interesting to investigate his ideas concerning instrumental lessons and the importance of aural culture to the development of both individuality and an enquiring mind: “Pianoforte practice, undertaken without a certain aural culture, utterly oppresses the individuality and does away with the spirit of enquiry. The duty of a pedagogue is to teach children to become – and to remain – themselves” (Jaques-Dalcroze, 1925, p. 129). In his view, teaching only required awakening and freeing what was natural to human nature and the appropriate education of the individual as a social being possessed of innate faculties. His method was intended to foster “the blossoming of personality” (CIJD, 2011, p. 9; Jaques-Dalcroze, 1910, p. 22), emotional engagement and the development of the imagination – words and ideas that can be found throughout Dalcroze’s writing.

### **The influence of Lussy and other teachers**

Dalcroze recorded the importance of several teachers in his development including the patient Leo Délibes and Gabriel Fauré who taught him to express himself simply and to control his thoughts and feelings. Adolf Prosnitz, known for his ‘divine touch’ on the piano, recognised the evident talent behind his lack of technique (Brunet-Lecomte, 1950). Prosnitz showed his pupils how to share the emotions evoked in the music and enter deeply into the pieces that they played by “commenting freely on them using improvisation in their own style. Thus a kind of collaboration was established between performer and composer that enlivened the interpretation of the music” (Berchtold, 2000, pp. 37-38). Dalcroze was given a rigorous training with great musicians and artists, some of whom were encouraging, provided useful models or agreed to be pestered like Leo Délibes. Others were hard taskmasters like Anton Bruckner. Nonetheless, he learnt from them all.

Dalcroze was an expert learner. He showed a remarkable ability to learn from any and all events, people and circumstances including those that were negative. He listened attentively, observed and responded quickly and creatively to the perceived needs of the students (Mayor, 1996) and was attentive to anything that would throw light on his own work, clarify his thinking or help him develop.

Mathis Lussy was a theoretician who wrote a ground-breaking treatise on musical expression and rhythm. He introduced Dalcroze to the notion of different kinds of accent<sup>57</sup> and to the concepts of anacrusis and agogic nuances.<sup>58</sup> The notion of anacrusis goes beyond the phenomenon of upbeats to preparation and arrival in a global sense since every action is preceded by an inner preparation that prepares the muscles to act. Lussy used the term anacrusis to describe the preparation for a musical action or event.<sup>59</sup> As Dalcroze was to write later: “every action is preceded by a preparation, in art as it is in life” (Jaques-Dalcroze, 1948, p. 75).<sup>60</sup>

Despite their many arguments about unequal beat rhythms and mixed metre, Jaques-Dalcroze was enthusiastic about Lussy’s ideas:

His advice set me on the path to my research and publications on Rhythmics...Lussy required that music teachers develop the creative abilities of children: his studies on agogic nuance open numerous doors onto knowledge of the relationships that exist between the body, the mind and musical emotion. (Berchtold, 2000 pp. 41-42)

Lussy, looked for rules, laws inherent in the subject of study. In the preface to the fourth edition of his *Musical expression, accents, nuances, and tempo, in vocal and instrumental music*, Lussy announced:

The purpose of this work is to demonstrate the hitherto unknown reason which guides artists and teachers in their accentuation and to furnish a system of rules by which scholars and students would be able to annotate and perform every kind of vocal and instrumental music with expression. (Lussy, 1862/1931, p. iv)

Like Prosnitz, Lussy found expression within the musical text itself and derived his theories from practice: “Even if all marks of expression were absent, the true artist would

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<sup>57</sup> Metrical accent, rhythmic accent and pathetic accent.

<sup>58</sup> Nuances that arise as a result of a time factor such as shortening or lengthening note values, *accelerando*, *ritenuto*, *ritardando* and so forth.

<sup>59</sup> Lussy described anacrusis as preceding the *ictus* of the rhythm (the downbeat, first or strong beat – ana – before + crouo – I strike) (Lee, 2003, pp. 45-46); Monod, 1912, pp. 81-82).

<sup>60</sup> It was following Dalcroze’s encouragement that Lussy finally published *L’Anacrouse* (the anacrusis) in 1903.

still play as if they were there, since their *raison d'être* would still exist.” (1862/1931, p. 3). Lussy’s rules were generalisations deduced from the practice of great performers and were designed to show why most artists intuitively make a crescendo in certain musical situations. Lussy taught that a creative approach to interpretation required an open mind and personal engagement: “There are no absolute rules” (Lussy, 1862/1931, p. 84). Performers had to be guided by musical feeling. Much influenced by Lussy’s ideas, Dalcroze also looked for natural laws, inherent in the thing itself. It is in this light that his principles and sometimes didactic insistence on certain procedures or rules should be understood. Rules are part of a process: there to help and to be discarded for a greater goal. For Dalcroze, as for Lussy, artistic effort not linked to personal feeling and ideas was vain. In describing the preparation for PA, Dalcroze declared himself keen to create “new habits of motion” (Jaques-Dalcroze, 1922, p. 18) and listed exercises and subjects of study to this end while recognising that exercises are only the beginning:

They appeal only to the intellect or will. The acquisition of all the plastic, dynamic and agogic qualities indispensable to rhythmist or dancer, actor or mime will make him only an adapter, a transposer, an automaton, unless these technical qualities are controlled by a wealth of fancy, a supple, elastic temperament, a generous spontaneity of feeling, and an artistic, responsive nature. All plastic education, therefore, should aim especially at the arousing of natural instincts, spontaneity, individual conceptions. The final culmination of studies in moving plastic is certainly the direct expression of aesthetic feelings and emotions without the aid of music or even of speech. (pp. 28-29)

DR is also based on the idea that the musical text of repertoire itself contains expressive information that students can discover, tune into (using improvised movement) and express – firstly, as they themselves experience it, that is, using their natural instincts. Their improvised movement is a silent, plastic interpretation of the music heard and experienced inwardly and the experience of doing this is, in turn, reflected in musical interpretation. The process is repeated and includes further study of the score in order to refine the fit between musical intention, movement interpretation and musical performance. My DR techniques and ideas did not arise from studying Dalcroze’s

teachers<sup>61</sup> but from my own experimentation, instinctual reasoning and experience of Dalcroze's principles, just as Dalcroze's method arose from his own instincts, shaped by the teaching he had received. His ideas received support from explanations offered by others such as the psychologist Claparède (1875-1940) or Adolphe Appia (1862-1928) as will be shown. For Dalcroze, practice, informed practice. There is a rather wonderful concordance between the development of his approach and my own.

### **The Influence of Ysaÿe: Dalcroze and Musical Performance**

In 1891, just before Dalcroze started teaching at the conservatoire, he embarked on a tour as accompanist to the great Belgian violinist, Eugène Ysaÿe (1858-1931) (Jaques-Dalcroze, 1942) from whom he learnt a great deal about musical performance. Ysaÿe was very demanding regarding interpretation and balance. In *rubato* playing he did not want Dalcroze to follow his playing precisely through the acceleration or slowing of tempo:

It is I alone...who can let myself go into the emotion suggested by the melody in this passage; you, you accompany me in measure, because an accompaniment must always be measured...you represent order and your duty is to counterbalance my fantasy. Don't be afraid, we will always meet, because when I accelerate a few notes, I re-establish the balance afterwards by slowing down the ones that follow, or by pausing a moment on one of them. (Jaques-Dalcroze, 1942, p. 43)

One day, Dalcroze heard strange, grunting noises coming from the Ysaÿe's room. Concerned that something might be wrong he opened the door and saw: "Ysaÿe hitting the air with his two fists...as if he wanted to break open the ceiling. 'I'm studying the *Polonaise* of Vieuxtemps,' said Ysaÿe, 'it has to get inside me.'" (Christen, 1946, p. 78, footnote)

Generous and warm-hearted, Ysaÿe played with such rhythmic vitality that listeners often stood to listen (Christen, 1946). His physical and bodily approach to playing and interpretation was noted by Dalcroze in the following passage:

He liked to work his technique in darkness or with closed eyes, the better – he said – to go back to the source of the physical movements. When on the train

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<sup>61</sup> I began reading them when starting the research for this thesis.

he tried to imagine violin strokes while following the cadences and dynamic accents of the wheels, and to perform some “rubato” strokes while returning to the first beat each time that we passed by a telegraph pole. And I often surprised him...in his room delivering himself of an expressive mime putting his entire body into motion, rhythmically and plastically, while the right arm and fingers maintained all their lightness for the performance of the virtuoso strokes. “The sound vibrations,” he said, “must penetrate us entirely right down to our viscera, and the rhythmic movement must enliven all our muscular system, without resistance or exaggeration.” (Jaques-Dalcroze, 1942, p. 44)

There is a striking similarity between Ysaÿe’s words and Dalcroze’s later writing (Greenhead, 2015b). All Dalcroze’s previous experiences in Algeria and with his teachers came together in his rehearsals and performances with Ysaÿe: “Following Lussy and Ysaÿe, he then developed the concept that the full engagement and commitment of the physical body are the all-important connection between reading a score and playing a score” (Lee, 2003, p. 52).

The two men became lifelong friends and when Dalcroze felt alone in his work he turned to Ysaÿe for support and consolation. In 1928 he wrote to ask Ysaÿe’s opinion of his method:

You can never know how far our friendship helps me in the daily round. You are constantly in my thoughts and I am always talking of you to my pupils, of who you were, and still are, the very sun of my existence.... Whenever I cast a look behind me it is you that I see, and in the midst of the anxieties of the moment I feel you at my side even though distance may separate us. (Ysaÿe & Ratcliffe, 1947, p. 199)

In his office in Geneva, Dalcroze kept a portrait of Ysaÿe and after his death he wrote to a mutual friend, Ernest Christen: “Eugène (Ysaÿe) has been the moral support of my artistic life. He still is. Not a single lesson passes where I do not speak of him. For me he represents the ideal of the complete artist” (Mayor, 1996, p. 44).

In view of the importance of Ysaÿe to Dalcroze’s musical development it is difficult to understand why his influence is rarely mentioned. This could be because



DE has become focussed on its application to children's education while the influence of Ysaÿe lies more in the area of expressive interpretation, performance and ensemble skills which makes it particularly resonant with my research and practice. Delsarte's work brought Dalcroze an understanding of emotional expression in movement but Ysaÿe showed him how this might work when applied to the study of great music and advanced musical repertoire. Without Ysaÿe's influence DE may have remained orientated towards rhythmic-solfège exercises and there may have been no DR. The theatrical or performance side of DE, so important to DR, developed under the influence of Adolphe Appia and a group of collaborators.

### **Mutually Beneficial Influences: Appia and Dalcroze in the Theatre**

It was the Swiss architect and designer of stage lighting and décor, Adolphe Appia,<sup>62</sup> who convinced Dalcroze that his method had the potential to go further than an education in musical sensitivity leading to a Greek-inspired unification of body and mind through dance. Appia shared with Dalcroze a strong feeling for the social importance of music and theatre and a similar difficulty in getting his ideas accepted. He was a good musician who had studied with one of Dalcroze's teachers, the conductor and composer Hugo de Senger. Appia saw in Dalcroze's method<sup>63</sup> the answer to something he had been seeking for some time: a shift from musical technique to musical expression and an understanding of music as something that involves the whole person and the entire body. Grasping in an instant the essence of Dalcroze's work, he observed that Dalcroze did not so much use the body as seek unity and, somewhat prophetically (in view of what was to come many years later in neuroscientific research on both movement and social interaction) he added: "In this sense your idea will come, with the passage of several *generations*, to modify the brain" (letter from Appia, 1906, in Stadler, 1965, p. 418, emphasis original).

At the time of their meeting, Dalcroze was mainly concerned with the pedagogical aspects of his evolving method. In an article entitled "Retour à la musique",<sup>64</sup> Appia confirmed Dalcroze's observation that music was taught as if separate from the person.

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<sup>62</sup> Appia was to inspire many directors and designers with his ideas concerning the artistic unity of theatrical performance and the relationship between the actor, performance space and lighting. His innovations in stage and lighting design revolutionized staging and theatrical productions in the twentieth century. Appia studied DE for two years in a class for men with one of Dalcroze's students and young colleagues, Suzanne Perottet.

<sup>63</sup> He wrote to Dalcroze following a public demonstration of rhythmic gymnastics in 1906.

<sup>64</sup> (Return to music) published in the *Journal de Genève* (No. 728).

He supported the idea that musical ability was innate and that music education should begin by seeking and addressing the music in the student's own person. As social beings, students already possessed the necessary faculties to engage with music's expressivity.

Appia considered Dalcroze to be possessed of two kinds of genius: that of the teacher and that of the synthesist – one who was able to respond to the need “to reunite the means of expression in the service of an integrated artistic life” (Stadler, 1965, pp. 413-414). He described Dalcroze's objective as being the restoration of good rhythm to the body by making music an integrative part of the whole organism. For Appia, rhythmical movement and aural training were foundational to the development of the artist. He saw the expressive and theatrical potential of this work for the creation of a new art born of music, dance and drama, a *Gesamtkunstwerk* (Beacham, 1994, p. 82). True dance was the rhythmic life of the human body extended to the full. It would resonate with audiences who would be transformed from passive spectators to true participants: “By resounding in us, musical rhythm tells us: the work of art, *it is you!*”<sup>65</sup> (Stadler, 1965, p. 437, emphasis original).<sup>66</sup> As a free person a participant may refuse or reject the experience.

### **The Festspielhaus Hellerau**

Dalcroze used his skills in improvisation to inspire the class and composed an enormous amount of music for his lessons, public demonstrations and festivals which included local children. As a result of the enthusiasm and interest generated by his work, two German industrialists, the Dohrn brothers, had a laboratory theatre (the Festspielhaus) built for him by Tessenow in Hellerau, a suburb of Dresden. Hellerau was the first garden city in Germany built to include green spaces and workers' co-operatives. The Festspielhaus Hellerau opened its doors to the world in 1911. It provided an ideal environment for the utopian vision of the group working with Dalcroze in counteracting what they saw as the dehumanising effects and distortions of the personality produced by industrialisation through a return to natural movement, creativity and ease of personal expression (Goeller, 2001). It attracted the attention of the intelligentsia of all Europe and beyond.<sup>67</sup>

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<sup>65</sup> “En penetrant en nous, le rythme musical vient nous dire: l'oeuvre d'art, *c'est toi!*”

<sup>66</sup> Stadler quotes at length from an important article ‘La gymnastique rythmique et le théâtre’ published by Appia in German in 1911 and in the original French in the Swiss monthly review *Les Feuilles*.

<sup>67</sup> Visitors included Sergei Diaghilev, George Bernard Shaw, Arthur Honegger, Ernst Bloch, Ernest Ansermet, Konstantin Stanislavski, Martin Buber and the poet and dramatist Paul Claudel.

The 1911 Appia-Dalcroze ground-breaking production of Gluck's *Orpheus and Eurydice* in Hellerau had a stage made of moveable 'practicables'<sup>68</sup> and no proscenium arch. Appia created rhythmical set designs using vertical, horizontal and inclined lines, steps, planes and pillars to set off the plasticity and weight of the human body (Odom, 2011) which then gives life to the inanimate form allowing a dialogical relationship to be set up between the performer, the set and the space. The new lighting system designed by Alexander Salzmann enabled space, solid forms and light itself to be expressive co-players with the performers and music. This 'total theatre' had a profound effect on all present and made theatre history (Wiens, 2010, pp. 25-30). Appia described himself as the "eye" to Dalcroze's "ear" (Appia in Bablet-Hahn 1988, p. 6) and the relationship between Appia and Dalcroze was extremely fruitful for both men (Stadler, 1965). After four short years in Hellerau, war broke out in 1914 and Dalcroze returned permanently to Geneva. Owing to forced migration from Germany, his students and colleagues were scattered to the ends of the earth spreading the influence of his ideas worldwide.

Appia's interest in the depth and horizontal dynamics of the performance space and three-dimensional movement finds particular resonance with my own work. This expressive and theatrical use of space is essential to the DR techniques that I went on to develop some eighty years later. He looked at performance from the point of view of the audience's experience as I do in DR.<sup>69</sup> Like Ysaÿe, Appia is absent from most research relating to Dalcroze Eurhythmics in music education.

## Theatre and Dance

Odom notes that theatre and opera companies on both sides of the Atlantic started experimenting with Dalcroze's Appia-influenced ideas, especially in productions of Greek tragedy. She gives several examples from the early 1920s (Odom, 1991, pp. 136-137). His influence can be found in the teaching of those theatre directors who surrounded or had contact with him<sup>70</sup> and who, in turn, influenced him. Stanislavski was concerned that actors were sometimes too aware of the audience and their attention was scattered. He wanted the actor to create 'circles of attention' spreading out from himself like ripples on a pond. The innermost circle was "solitude in public" in which the actor's

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<sup>68</sup> Large but not especially heavy blocks of different sizes and shapes that could be built up to form a set with different levels on which the actors could place themselves and move.

<sup>69</sup> When I rehearse performers in DR I ask them what the audience should experience as the piece progresses – in terms of tension/release, coming and going, changing perspective and so on?

<sup>70</sup> These included Copeau, Meyerhold and Stanislavski (Barba & Savarese, 1991; Callery, 2001; Morris, 2017; Murray & Keefe, 2007).

focus is within him/herself (Stanislavski, 1937, pp. 81-82). Creating the conditions of silence and of public solitude is a very important step in DR. Once performers can identify how and where the sound enters the performing space I ask them to create the condition before the piece begins. Once they can decide on how the music moves in the space they must decide whether they are speaking directly to the audience or allowing themselves to be overheard. The Dalcroze legacy can be found in the work of many directors<sup>71</sup> including Simon McBurney<sup>72</sup> who regularly employs the patterns of musical composition, rhythm, tempo, phrase and musical structures such as fugue or variation form where no linear development will serve the piece, McBurney cultivates in actors a state of fluidity, “play, complicité and disponibilité . . . the driving motors for achieving ensemble and an engaged, alert and vibrant relationship with an audience” (Murray & Keefe, 2007, p. 105).

### **‘Disponibilité’ and authentic movement**

Bringing students to a state of *disponibilité* (responsive readiness) and ‘authentic’ movement is the purpose of many of the exercises in the canon of typical Dalcroze exercises (see in particular the ‘Follow’ and quick response exercises in Appendix J) and is an important element in Dynamic Rehearsal. The composer, dancer, singer and maker of physical theatre, Meredith Monk, routinely mentions the influence of the Dalcroze classes she participated in as a child when speaking of her work (Jowitt, 1997, pp. 3, 133). Very important to all physical<sup>73</sup> theatre practice is the notion of authenticity (Murray & Keefe, 2007) that is also essential to DE.<sup>74</sup> Dalcroze owed much to Delsarte’s concepts of expression and authenticity and, with the help of Nina Gorter,<sup>75</sup> was stimulated to a more systematic exploration and development of the use of body-movement and gesture in the study of music (Odom, 2005). For Dalcroze the authentic

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<sup>71</sup> Grotowski developed exercises from Dalcroze’s Eurhythmics (Lea Logie in Murray & Keefe, 2007), in the training courses of de Mallet Burgess and Skilbeck (2000) which draw heavily on Dalcroze exercises and ideas; in the work of Dick McCaw’s International Workshop Festival and explicitly in the work of Joan Littlewood (1914-2002) theatre director, pioneered an ensemble approach seeking to involve cast and audience. She was the director of *Theatre Workshop*. Littlewood ran ensemble training classes incorporating rhythmic exercises drawn from Dalcroze that developed awareness of how rhythm affected stage dynamics (Murray & Keefe 2007, p. 154)

<sup>72</sup> Simon McBurney (1957- ) is an actor, writer and director, the founder and artistic director of Théâtre de Complicité.

<sup>73</sup> Meredith Monk (b. 1942) is a composer and performer who creates multi-disciplinary work combining music, theatre and dance. She developed extended vocal techniques and has influenced many different kinds of artists .

<sup>74</sup> Dalcroze famously criticised the artificiality of classical ballet that he saw as getting in the way of personal expression and authenticity of response in movement (Jaques-Dalcroze, 1912 pp. 132-145)

<sup>75</sup> Gorter had also studied Delsarte’s exercises.

movement response of the student results from an inner state or feeling (emotional, intellectual, or physical) and does not rely on any set steps or gestures that are not part of the students' own movement vocabulary.

Dalcroze's influence on the development of dance and somatic practices in the twentieth century is likewise extensive. Dance, too, uses space and the placing, position and movement of bodies in an intentionally dramatic way. Implicit in these various visions and practices that include silent dance and dance accompanied by body percussion, is the possibility of using the sensory-kinaesthetic knowledge of the body, including movement in silence, as a tool for the study of expression, interpretation and performance in DR.

### **Dalcroze's Goals**

Dalcroze's work came to have a double goal: the preparation of the artist and, inseparable from this, the liberation of the natural person from unnatural constraints: "The aim of eurhythmics is to enable pupils, at the end of their course, to say, not 'I know,' but 'I have experienced' and so to create in them the desire to express themselves" (Jaques-Dalcroze, 1921/1967, p. 63). The training of this free person in musicianship and self-mastery through the relationships between music and movement would bring freedom, the ability to express oneself and joy, a word frequently found throughout his writing (Bachmann, 1991). In the rhythmic class, the child will "conceive a profound joy of an elevated character, a new factor in ethical progress, a new stimulus to will power" (Jaques-Dalcroze, 1915/1921, p. 98) and in another place: "I like joy, for it is life. I preach joy, for it alone gives the power of creating useful and lasting work" (Jaques-Dalcroze, 1909/1917, p. 32). This emphasis on joy will be seen to be central to the experiences of the interviewees in this research.

Dalcroze's idea grew into a vision of creating a new society of free individuals who were open and expressive, freed of the mechanical rhythms of the industrial age through the training in Eurhythmics. In letters to his sister he wrote of feeling transformed by his own method – "This work that I created and that has created me" (Berchtold, 2000/2005, p. 91)<sup>76</sup> – and of time wasted in that he had taken twenty years of his life to become himself, not an aesthete but a man.

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<sup>76</sup> "Cette oeuvre que j'ai créée et qui m'a créé"

The actual application of Dalcroze principles and practice in therapeutic contexts<sup>77</sup> are beyond the scope of this thesis but the therapeutic effects of this way of working in music lessons will, I think, be shown to have an impact on its perceived effectiveness. Chui Tan's emails reported that she was able to have a dialogue with her pianist for the first time (December 28, 2012) and to communicate well with an audience (May 31, 2013). Her friends told her that she had become "a completely different person" (December 28, 2012).

### **Dalcroze Eurhythmics: The Method**

We have to admit quite clearly that we will never be able to say everything there is to say about Eurhythmics because as a domain it is neither intellectual nor aesthetic, nor moral nor or anything else, but an impenetrable fabric of thought, reflection, art, physical pleasure and aesthetic feeling with which so many other things are linked such as admiration, affection, memories, undertakings, and to try to analyse all that would be as useless as trying to square the circle...and more. But still, to defend one's position, one has to be able to explain. So then, let's try a little precision. (Martin, 1995)<sup>78</sup>

Dalcroze's copious writings included essays and examples of exercises for teaching. He also left notebooks of his lessons but he never wrote an instruction manual since he insisted that every teacher had to make the work her own and devise exercises based on

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<sup>77</sup> Mimi Scheiblauber was a pioneer in the therapeutic use of music and movement and this work has continued in music and movement therapies throughout the German-speaking world in particular. More recently Bethan Habron-James, a musician and Dalcroze specialist presented her work with children with special needs at the 2012 World Conference in her contribution 'the gift of Dalcroze to children with special needs' (Habron-James, 2012).

DVD evidence of this work and work with seniors can be found on the DVD *Dalcroze for seniors and children with special learning difficulties*. Meerkat Films (2011b). Dalcroze for seniors and children with special learning difficulties. Newcastle, Meerkat Films.

Wahli-Delbos, M., S. del Bianco, et al., Eds. (2011). *La rythmique Jaques-Dalcroze, un atout pour les séniors*. Genève, Éditions Papillon offers descriptive documentary evidence of the work with seniors developed as a result of the outstanding findings of research of gerontologists Reto Kressig and Andrea Trombetti on the effects of Dalcroze Eurhythmics on the balance and co-ordination on senior citizens (Mathieu, 2012).

<sup>78</sup> Il faut d'abord préciser qu'on n'arrivera jamais à dire tout ce qu'on pense de la rythmique, parce que ce n'est pas un domaine intellectuel, esthétique, moral ou quoi que ce soit d'autre, mais un tissu impénétrable, fait de pensée, de réflexion, d'art, de plaisir physique, de sentiments esthétiques, qu'il s'y lie quantité d'autres choses, comme de l'admiration, de l'affection, des souvenirs, des projets, et que vouloir analyser tout cela serait aussi vain que de chercher la quadrature du cercle...et bien plus. Mais, pour pouvoir se défendre, encore faut-il pouvoir s'expliquer. Essayons donc de la précision. (Martin 1995).

his principles (Berchtold, 2000/2005). There are few published records of Dalcroze teaching since the method was handed down orally and as a practice from teacher to student (Odom, 1991). Recent years have seen an increase in the publication of instructional manuals including exercises for teaching children.<sup>79</sup> The series *Chemins de rythmique/Paths to rhythmic* (Vol. 3, in press) consists of collections of lessons by experienced Dalcroze teachers. Films on YouTube, and DVDs produced by Balancefilm and Meerkat Films, have made the Dalcroze practice more widely known. In 2011 the Collège of the Institut Jaques-Dalcroze (CIJD) published *The Dalcroze Identity: theory principles and practices* – the first publication to set out the principles and practices of the method. The following description of the method draws heavily on this work (a revised edition is due in 2019).

Dalcroze Eurhythmics (DE) consists of three interrelated disciplines: Rhythmics, Aural Training (solfège) and Improvisation. The sum of what is learnt in these three principal branches is applied in PA - the realisation of a musical composition in movement – a kind of living analysis in real time (CIJD, 2019, in press; Greenhead, 2009). Dalcroze foresaw a time when the body would have become so refined through the study of DE that it would be perfectly expressive and a new art of silent plastique would come into being. In DE today there are many different ways of approaching PA and using its principles – for example in counterpointing the music or creating voice-body-percussion-movement pieces. DE is underpinned by theory and principles derived from the practice. It is informed by ways of teaching and learning that include certain kinds of typical exercise and their applications in teaching, therapy, performing arts, and beyond. The objectives of the training are the simultaneous development of artistic sensibility, good musicianship and musical performance skills with the global development of the student as a social being (CIJD, 2011).

By this “learning by doing” Dalcroze aimed to create a quick and effective communications system: a dynamic feedback loop between the moving body and the mind. The underlying philosophy encompasses the idea that:

- the body is the locus of experience and expression, personal and artistic;

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<sup>79</sup> Titles in English include: Aronoff, 1979; Dale, 2000; Findlay, 1971; Hoge Mead, 1944; book chapters (Choksy et al. 1986) and books on applying DE in instrumental teaching (Nivbrant Wedin, 2011/2015; Schnebly-Black & Moore, 2004).

- musical education in and through movement is a means to harmonise the faculties of the person and also to enable the person to express ideas and feelings freely;
- personal development depends on the ability to put physical and sensory experience at the service of thought and feeling;
- human beings are by nature social and relational; and
- musical rhythm in the global sense as a direct expression of the feelings, gesture and thought is the best means of underpinning and educating the various aspects of the whole person.

Its key traits are:

- the use of whole body movement in connection with all the elements of music, technical and expressive through active listening;
- the development of inner hearing and feeling. The internalized sensation of movement can be used to inform musical experience, understanding and performance;
- it seeks to harmonise mind and body through the simultaneous ‘tuning up’ of the nervous system and muscles, the rhythms of the moving body, the imagination and the musical mind using the tools provided by the three principal branches to develop flexibility, awareness and responsiveness; and
- the use of improvised movement and improvised music in building all kinds of relationships: body/mind; thought/feeling; student/music; student/teacher; student/other students; student/space; inner/outer worlds.

### **Processes: The ways and means of teaching and learning**

DE is a multi-dimensional, student-centred approach in which the teacher guides and helps the student in discovery and problem solving. By keying into previous experience and linking it to the new, intra- and inter-personal communication is enhanced and bridges are built between the students’ inner and outer worlds. This organic and holistic way of learning addresses the physical, emotional, social and intellectual aspects of the person. A dialogical relationship between the teacher and the class facilitated by the teacher’s improvisation fosters an environment in which students can be open, take risks and develop as individuals and as members of a group (CIJD, 2011; Greenhead & Habron, 2015; Greenhead, Habron & Mathieu, 2016).



The Dalcroze approach is personal. The teacher makes musical proposals and then modifies them according to how the class responds, simplifying them if they seem too difficult or building layers of complexity and sophistication with more and more links to other musical elements according to the needs of the group and the demands of the subject of study. For example, a simple exercise in pulse may develop into an exercise in changing tempo, the addition of dynamic variation or emphasis, into metre, 2 against 3 or counterpoint. Music is used to teach music through movement and simultaneously becomes a vehicle for personal development.

I am not a therapist but students have reported a range of therapeutic effects in DE lessons and I have also observed these. The conservatoire students I have taught included some with specific learning, personal or social difficulties of various kinds (dyslexia, dyspraxia, autism) and two of the interviewees for this research were diagnosed dyslexics. Feelings of well-being and the therapeutic benefits of DE have been noted by many teachers and students (Habron, 2016, 2017; Van der Merwe & Habron, 2018) and have led to important developments in therapeutic applications of this work (Gianadda, 2017; Kressig, 2017; Kressig et al. 2005; Meerkat Films, 2007; 2011; Schögel & Kressig, 2013; Trombetti et al. 2010; 2017).

### ***Rhythmics.***

Of the three principal branches of DE, the rhythmics class focusses on body awareness and technical and expressive movement; it consists of typical rhythmic exercises in co-ordination, pulse, metre, duration, cross rhythm, polyrhythm, dynamics, phrase, cadence, form and time-space-energy relationships. Also typical of the Dalcroze work are exercises in quick reaction and the development of automatisms; physical co-ordination, musical interpretation, communication and ensemble skills.

### ***Aural Training<sup>80</sup> (Solfège/Solfa).***

Solfège<sup>81</sup> lessons in DE use singing, space, gesture, rhythm, exercises in inner hearing and improvisation to assist in the development of pitch and harmonic feeling, perception, identification and understanding. Classes generally include sight-reading, improvisation, choral singing and conducting. Solfège exercises are often combined with rhythmics and also with improvisation. The fixed Doh, note-naming system of solfège also makes use of

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<sup>80</sup> Ear-training in Australia, Canada and the USA.

<sup>81</sup> Solfège in this context covers far more than the traditional notion of solfège within French-speaking cultures where it usually refers to sight-singing and singing with the names of the notes. See *Professional training in Dalcroze Eurhythmics: Theory and practice*, CIJD, 2019, in press).

numbers to indicate pitch. Dalcroze's notion of solfège can readily be adapted to relative solfa systems (Glover, Curwen and Kodály) as it is in the UK. In such cases the syllables sung indicate pitch function, not fixed pitch, and letters of the alphabet are used to name fixed pitches (Greenhead, 2013).

### ***Improvisation.***

Instrumental improvisation lessons include improvising using voice and movement and explore the full expressive range of the instrument. Students work alone in pairs and in groups. The musical vocabulary covers the use of intervals, scales, harmony, rhythm pattern and metre, phrase and form and a range of styles: historical, national and contemporary.

These lessons develop an ability to use harmony expressively, to create structures in real time, to play with musical ideas and to play for movement. While musical repertoire is used in rhythmic lessons, the chief means of communication between the teacher and the class is the teacher's improvisation, nuanced in content, quality and style to inspire and train students "aurally and physically to respond as skilful, expressive, communicative musicians" (CIJD, 2011, p. 17). Dalcroze himself considered music a language that could be 'spoken' as a verbal language is spoken and, like any other language, it "should be capable of revealing thought in all its shades at the right moment" (Jaques-Dalcroze, 1932, p. 375).

The class responds to these solicitations with their own, improvised movement to which the teacher in turn replies in music: "the teacher converses with the students as a group and individually through music" (Vanderspar, 1984 p. 8, 41). Thus a dialogical relationship is built up allowing the teacher to lead students into experiences that are artistic, musical and social (Greenhead & Habron, 2015). As the three, principal branches of DE are interconnected and inform one another, it commonly happens that classes are taught in which students improvise using the voice or another instrument to accompany, incite or create a dialogue with a student who is moving.

Improvisation is also the principal tool in DR since the rehearsal of the piece in movement requires performers to improvise in movement according to what they hear in imagination. As the interpretation is progressively clarified and refined, it becomes a tool for exploring the piece (see Chapter 1, Fig.1.3).

### ***Plastique Animée.***

All that is learnt in these three branches is applied in PA, which is, at a basic level, the realisation of a musical score in movement, making visible the movement of the music itself, the relationships between parts and the development of themes – a realisation of the movement of the music. Many different kinds of relationship can be made with the musical score but at first students aim to show the movement of the music itself; the phrases and themes and what becomes of them; changes in rhythm, harmony and dynamic and the relationship between its parts: vertical - in that they occur simultaneously and horizontal - in that they unfold in time. Many different interpretations could be made as solo or ensemble choreographies. Once able to connect deeply to music, students are in a better position to develop a dialogue with it. Such study is a kind of living analysis in real time designed not only as a deep, active and considered study of music itself but as a way of refining perception for future musical encounters and performances (Greenhead, 2009). Plastique study changes how students perceive and express music generally, developing skills in creative interpretation and expressivity that can be applied in dance or musical performance.

One of my teachers, Thea Ney, said that Dalcroze did not realise what he had done in inventing DE. She meant that, beginning with the deceptively simple idea of linking gesture and sound, he had unwittingly unleashed something the potential and implications of which went far beyond his grasp. It seems she was right. At the time when he was experiencing many difficulties while teaching at the Conservatoire in Geneva he wrote to the composer Hans Huber (1852-1921):

As for rhythmic gymnastics...we now touch on the threshold of a new art which I approach with trembling, with a religious and solemn fear. Oh, it will not be me who resolves the problem and I will write new works but I am certain that after my death, others will continue my work and will find what I have only been able to suggest. (Berchtold, 2000, p. 89)<sup>82</sup>

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<sup>82</sup> “Quant à la gymnastique rythmique...Nous touchons actuellement au seuil d’un art nouveau don’t je m’approche en tremblant, avec n frisson religieux et une crainte solennelle. Oh, ce ne sera pas moi qui résoudrai le problème et écrirai les oeuvres nouvelles, mais he suis certain qu’après ma mort, d’autres continueront mon oeuvre et trouveront ce que je n’ai fait qu’indiquer”.

Of his own method, Dalcroze wrote, “The whole method is based on the principle that theory should *follow* practice” (Jaques-Dalcroze 1914/1921, p. 63, emphasis original).<sup>83</sup> He explained the aims and benefits of this way of working in *The inner technique of rhythm* (1925):

The creation in the human body of a rapid and light system of communication, between all the agents of movement and thought, gives free and untrammelled action to the personality; it strengthens and vivifies this personality in the most amazing way. It also gives the individual the self-confidence necessary for well-balanced vital functions, since it enables him easily to give effect to each of his conceptions. (Jaques-Dalcroze, 1930, p. 55)

His general educational intentions are well summed up in a well-known statement that hints at a challenge to Descartes’s ‘I think therefore I am’ – “The object of education is to enable pupils to say at the end of their studies, not ‘I know,’ but ‘I experience’” (Jaques-Dalcroze, 1930, p. 58). Dalcroze was not a theorist: he was a musician, improviser, man of the theatre, a practitioner and teacher: he described things as he saw them and asserted his views. According to Appia, Claparède furnished Dalcroze with the terminology to talk about his work, giving it more weight by forming links between his pedagogical and aesthetic research and science. A letter written to Claparède in 1907 when Dalcroze was working on his second book, shows clearly how he saw his position and the importance he placed on his contact with those competent to help in the orientation of his work: “I feel very alone...Deprived of a scientific mind, I create empirically, but a single word is sometimes enough to cause a veritable revolution in me” (Berchtold, 2000, p. 99).<sup>84</sup> It could be argued, however, that Polanyi would have considered Dalcroze’s approach entirely scientific as the scientific imagination launches an enquiry in which the searcher, by means of “anticipatory intuition” seeks where he thinks discoveries are to be found. The imagination galvanises all his resources in forming surmises in relation to which he stands in a “passionate, personal commitment” (Polanyi & Prosch, 1966/2009, p. 59).

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<sup>83</sup> Dalcroze’s writings were gathered together in several publications during his lifetime; when two dates appear, the first is the date of the essay, the second is the date of the anthology in which it was published.

<sup>84</sup> “Je me sens très seul...Dénué d’esprit scientifique, je crée empiriquement, mais un mot seul suffit parfois pour opérer en moi un véritable révolution”.

## **Dalcroze's Ambivalence about Performance**

With age, Dalcroze became more conservative and withdrew somewhat from the performance aspect of his own work owing to confusions of his method with dancing and the heavy criticism he had received from Levinson in Paris (Odom 1991; Greenhead 2009). The following series of events show Dalcroze's statements about his method changing over time. In 1919 he stated that "Eurhythmics exercises...constitute in themselves a complete art in touch with life and movement" (Jaques-Dalcroze, 1919/1967a, p. 147) and in 1921 he described "moving plastic" as "a complete art" (Jaques-Dalcroze 1919/1967a, p. 147, fn.). Although PA was an important part of the training in DE, Jaques-Dalcroze considered that only those who were artistically gifted should put on public performances of it (CIJD, in press; Jaques-Dalcroze, 1924). In the same article, he refers to DE as "not an art but 'a preparation for art'" (Jaques-Dalcroze, in Bachmann, 1991, p. 213). In 1932 Dalcroze wrote to Gertrude Ingham<sup>85</sup> stating that he had decided to cease putting on plastique performances and to confine himself to demonstrations of teaching which he considered more popular, insisting that "our method does not form virtuosos" (Odom, 1991, p.142).

The staff of the LSDE took no notice of the implication that they too should reduce their emphasis on PA. These productions in England were extremely well received and Ninette de Valois<sup>86</sup> who remained enthusiastic about the two years of Dalcroze study she had undertaken as a child, engaged Ann Driver to teach Dalcroze Eurhythmics applied to choreography on a two-year course in dance composition (Odom, 1991, p. 143). Plastique Animée remained popular in England and has continued to influence British choreographers (Greenhead 2009). Both my practice and my research tend to confirm that Dalcroze's early instincts and Appia's insights were central to the development, identity and efficacy of DE and essential to its relevance to every kind of performance today.

## **Criticism and misunderstanding**

Dalcroze was not without his critics. Levinson (Garafola, 2005), Debussy and later, Ansermet (1965), all criticized what they saw as Dalcroze's concern with metrics,

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<sup>85</sup> At that time one of the Trustees responsible for the London School of Dalcroze Eurhythmics (LSDE).

<sup>86</sup> Ninette de Valois, CBE, DBE, CH, OM, dancer and choreographer was one of the most influential figures in 20<sup>th</sup> century ballet and an indefatigable founder of ballet companies, courses and schools (among them Royal Ballet, the Royal Ballet School and Birmingham Royal Ballet) and a promoter of young choreographers. By the age of 102 she had been showered with awards and honours for her services to dance and to the arts in general.

rhythmic detail and complexity at the expense of the overall shape of the music, especially, for Ansermet (1965), ‘cadence’. Dalcroze’s origins were in music, and his movement work grew out of and was related to music teaching and musical performance and the transformative effect on the person of music experienced and expressed in and through the body.

In my view, Ansermet’s criticism is justifiable. Jaques-Dalcroze was certainly fascinated by metrics and complex rhythm patterns, inspired by his sojourn in Algeria (Berchthold, 2000). Quick reaction exercises designed to train the body to remain in a state of flexible responsiveness feature strongly in his method. Many Dalcroze teachers, today, focus their teaching on aspects of beat and musical literacy, sometimes to the exclusion of other elements of music and art in general, and researchers have certainly preferred to study those aspects that are more readily measurable and containable. This tendency can also be observed in the instructional articles and manuals on DE, giving a distorted impression of the method as a whole, its origins and its potential. The importance of Jaques-Dalcroze’s early experiences of theatre and performance, on the development of his method and the influence on him of dancers, actors, directors, designers and great performing musicians (some of whom became his collaborators and students) are never mentioned in research relating to DE in music education although they lie at the root of its effectiveness, especially when applied to musical performance.

While Jaques-Dalcroze’s early exercises did focus on beat, measure and co-ordination of the arms and legs, he was, like Bergson<sup>87</sup> interested in lived experience and lived time, as opposed to measured clock time as can be seen in an essay entitled *Rhythm, time and temperament* (Jaques-Dalcroze, 1919/1967b) where he states that dancers and actors should not regulate their gestures artificially since they would lose “all rhythmic spontaneity” (p. 185). Of musical performance, he states that rigid adherence to metrics and time-durations “kills every spontaneous, agogic impulse, every artistic expression” (p. 185) and goes on to make the following important statement, quoted here at length:

In the folksong, the rhythm responds spontaneously and naturally to the emotion that has inspired it, and is not fettered by any metrical rules...for, we must never forget, rhythm is a non-reasoning principle, originating in elementary vital

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<sup>87</sup> Henri Bergson (1859-1941). Naturalized French philosopher with a British and Jewish background who thought that experience and intuition contributed more significantly than rationalism to understanding reality.

emotions. Only...a retraining of the motor system, can give our motor organs the faculties of elasticity, resilience, and relaxation, the free play of which will give rhythm to the expression of our emotional being...The imperative impulse evoked by a feeling can express itself adequately only by the aid of a spontaneous gesture. Once the will has intervened, the current between nerves and muscles is interrupted...A renaissance of the dance can only be achieved by the subordination of *external metre* to the free and continuous expression of *inner rhythms*. Aesthetics should be born of Ethics. (Jaques-Dalcroze, 1919/1967b, pp. 185-186, emphases original)

## In Summary

The combination of rich and positive experiences in learning and performing and childhood hurts seem to have provided the spur to a core element of the Dalcroze method: ethical concern for the individual. Dalcroze sought to address the whole person, to give him a sense of himself, his creativity and his own wishes and will and thought that when these were valued and encouraged the student would experience joy and a love of learning (Bachmann, 1991; Berchtold, 2005; Jaques-Dalcroze, 1921/1967; 1948). To the end of his life he remained concerned with the difficulty of attending sufficiently to each student while teaching the entire group (Jaques-Dalcroze, 1948).

This chapter shows the many and diverse influences that played into the development of DE: Dalcroze's family background and experiences at school; the inspiration of the Arab musicians and dancers' virtuosity in rhythm and movement witnessed in Algeria; Delsarte's ideas on emotional expression, breath, gesture and space; his teachers including Lussy and his theories of rhythm and musical expression; the ideas of the neurologist and child psychologist Claparède who had a special interest in teaching and memory; dancers, poets, actors, directors, and his own experience in 1898 as accompanist to the Belgian violinist Eugène Ysaÿe whose rehearsal techniques he witnessed (Jaques-Dalcroze, 1942).

A tendency among researchers and educators to prefer the quantifiable, and align themselves with "increasingly rationalistic, technocratic and corporatist movements in education" (van Manen, 2015, p. 218),<sup>88</sup> combined with a general avoidance of the bodily

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<sup>88</sup> van Manen laments a "new form of post-capitalist entrepreneurship in education" that reduces teaching to "an instructional skill with commodity value in the marketplace" (Van Manen, 2015, p. 219).

or sensuous (“somatophobia” for Bowman & Powell, [2007, p.1088]) and neglect of the centrality of movement and kinaesthetic consciousness<sup>89</sup> (Sheets-Johnstone, 2011; 2014), has contributed to a distorted impression of the method as a whole, its origins and its potential. Many writers have picked up on some aspects of Dalcroze practice while appearing to neglect the context or thinking behind it. It is as if there are two Dalcroze histories: one that relates to music education and also to therapy and another that relates to dance history and the development of physical theatre. My own work has convinced me that the earlier insights of Dalcroze have the potential to inform work of great benefit to students of music and other arts. While Meredith Monk unites them in one way in her own works and performance, my own practice and applications of Dalcrozian thinking in teaching unite them in another.

For Dalcroze what counted was enabling human beings to fulfil themselves. Rhythm was the way to achieve this because it “lies at the root of all manifestations of the life-force” and the moving body was at one and the same time “the source, the medium, and the essential condition of all subsequent understanding (Bachmann, 1991, pp. 14-15). His method can be seen as a practical application that foreshadowed philosophical, psychological and neuroscientific theories of music-making and perception, learning and knowing in general that foreground body movement, most of which would be articulated long after his death. I will leave it to others to decide whether or to what extent the flapping of Dalcroze’s butterfly’s wings was significant in the eventual development and articulation of those theories.<sup>90</sup>

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<sup>89</sup> As will be explored.

<sup>90</sup> I refer here to a paper by the meteorologist Edward Lorenz (1917-2008), *Deterministic nonperiodic flow* (1963) in which he describes what he later called a “butterfly effect” – a small change that results in significant effects later on and at a great distance. *Does the flap of a butterfly’s wings in Brazil set off a tornado in Texas* was the title given to a presentation he gave in 1972 to the American Association for the Advancement of Science.



## CHAPTER THREE

### THE LITERATURE REVIEW

#### Introduction

In recent years the number of publications relating to DE has increased exponentially and includes doctoral and masters theses, peer-reviewed journal articles and conference presentations, book chapters, articles in local or non-peer-reviewed magazines and newsletters, and instructional manuals. Video material of varying quality is readily available. Mathieu's scoping reviews of research in DE (Mathieu, 2010; 2013; 2017) reveal a diversity and richness covering general studies that map current or past research, music education (class music, instrumental teaching and training, conducting); performing arts (dance and theatre); therapeutic applications, (special educational needs, work with seniors); health and well-being, neuro-scientific, theoretical and historical studies.<sup>91</sup> DE can usefully be considered in the context of the general literature in music education, teaching and learning theory, musical performance, music psychology, music therapy and child development. Research in movement-related fields such as sports science and somatic practices are useful in understanding the workings of DE owing to its grounding in movement. Neuroscientific studies also throw light on its multimodal nature and offer additional insight into its perceived effectiveness.

This literature review is presented in five sections. While much of it relates to DE, the chapter's main focus is on publications of particular relevance to DR and the chapter opens with the contextual literature relating to this. The first section looks at research into movement and gesture in music-making and gestures accompanying musical performance, followed by music and metaphor and challenges to theories of music-movement relationships as metaphor. The second section considers issues in traditional instrumental teaching and contrasts modelling and direct instruction with pedagogical ideas favouring discovery and elicitation. This is followed by a consideration of musculoskeletal pain and performance anxiety. The third section considers improvisation in instrumental lessons and music-movement improvisation. Section four looks at flow, peak and epiphanic experiences with a subsection on well-being and therapeutic

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<sup>91</sup> As the number of research articles and dissertations relating directly to DR is very small these were included in Chapter 1.

applications of DE, and the final section focusses on bodily-constituted knowledge, kinaesthetic experience, attunement and integration.

## **Section One: Contextual Literature Relating to DR**

### **Movement and Gesture in Connection with Music-Making and Performance**

Gesture in relation to music, music-making and audience perceptions has become a popular subject for research, most of which has been undertaken by theoreticians, musicologists and psychologists (Godøy & Leman, 2010; Gritten & King, 2006; 2011). Some studies spring from the idea that gesture informs or inspires music. Hatten (2004, p. 1) defines human gesture very broadly as “any energetic shaping through time that may be interpreted as significant.” They could entail sensory perception and/or motor action and be created or interpreted in any medium. These gestures may be perceived and translated into humanly produced or interpreted sounds such as intonation curves in language, song and instrumental music, and also represented in musical notation. Hatten considered various types of gesture as they appear in musical scores, discussed why they have the effects they tend to have when performed and, in an approach recalling Lussy’s development of ‘rules’ (see Chapter 2), considered these interpretations inevitable since they originated in human gesture. Trevarthen, Delafield-Butt and Schögler (2011) explored “the innate sense of animate time in movement” (p. 11) that occurs in dance, music, narrative and in the teaching and learning of cultural skills. Most scientific theories of the development of a theory of mind and of the development of sympathy assume that awareness of the other “must be ‘constructed’ in experience, and explained in language” (Trevarthen et al., 2011, p. 29). From her observations of babies’ emotional engagement with their families in the first year of life, Reddy (2008) considers that these engagements show a growing awareness of other people’s attention, expectation, and intentions, and suggests that both adults and infants come to know other minds through responding to them. This ‘second-person perspective’<sup>92</sup> acquired through engagement with the expressions of others in direct, shared experience includes communication in sound and gesture and is proposed as the originary source of learning, the development of sympathy and a theory of mind. With practice these intentional gestures become effective and skilful in their use of time, space and energy (force), closing the gap between

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<sup>92</sup> Neither, first person perspective (within one’s own mind) nor third person perspective (through empathic observation).

intention and the goal – for example, the reaching hand learns to bring its fingers efficiently to a chosen chord on the piano keyboard (Lee, 1998). Developing skilfulness in closing such motion gaps requires repeated practice.

In an exploration of “*the innate sense of animate time in movement*” (Trevvarthen et al., 2011, p. 11, emphasis original) the authors assert that “Gestures are embodied intentional actions” that express “the vitality of the subject’s dynamic ‘state of mind’” (p. 14) and explain that by means of sympathetic resonance, gestures can transmit vitality states and motives to others. In well-crafted performances by dancers and singers “musical sounds and movements [gestures] are in perfect sympathy” (p. 24). The authors consider that authentic learning and performance depend on combining the personal, interpersonal, affectionate and moral aspects of musical drama with the cognitive and organisational aspects, and consider that overly didactic teaching could suppress the natural enthusiasm for making music. They insist that natural musicality must be addressed when teaching the art of music to those seeking high performance skills and that this requires respecting “the initiative of the learner for discovery of the message that ‘moves’ in a piece of music” (p. 37). Such an approach to teaching emphasises, as do great artists, philosophers and teachers of musical art, “the living movement that communicates excellence and beauty in a message that has compelling human importance” (p. 36). This thought-provoking study offers insight into the effectiveness of DE and DR since both intentionally use dialogical techniques and approaches<sup>93</sup> in using movement to effect improvements in musical understanding, feeling and performance.

### **Gestures that accompany musical performance**

Researchers have considered the movements musicians make while performing as perceived by onlookers (Davidson, 2002; 2006; 2007; 2012a; 2012b; Ginsborg, 2009; King & Ginsborg, 2009;) and Liao and Davidson (2016a; 2016b)<sup>94</sup> showed that gesture and movement using Dalcroze techniques enhance intonation and tone production. Conducting, sound producing and sound accompanying movements were considered by

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<sup>93</sup> By ‘dialogical techniques and approaches’ I refer to both the way the teacher interacts with the class and the ways in which the teaching itself encourages and fosters the development of dialogical relationships between the student and all that is other (intersubjectively with space, time, music, materials, others and intrasubjectively within the student’s person, for example, between thought and feeling).

<sup>94</sup> Liao studied with me in 2002 making a number of visits to observe my teaching singing to students at Central School of Ballet whilst a doctoral student with Davidson and acknowledges this input in her work. In fact, the movements used for the actual vocal warm-up were my own and not from Dalcroze although they were inspired by the general idea of using movement to assist in musical performance – in this case, technique. The general exercises were common DE exercises some of which can be found in publications by Dalcroze practitioners including myself.

Haga (2008) while a study of breathing in performance (King, 2006) begins to approach a Dalcrozian view of the role of breath in gesture. More recently motion-capture technologies have been used to study dancers' movements and those of musicians (Camurri & Moeslund, 2010; Johannsen & Nakra, 2010) while Visi et al. (2017) explored the expressivity of musicians' movements made while playing with a view to developing motion-based technologies for human-computer interaction. Demos, Chaffin and Kant (2014) studied the literature on musical expression in relation to movements made while performing and identify limitations inherent in the analytic systems used, especially where these relate to the use of theories and methods based on adaptations of language-based gestures (Wanderley et al., 2005; Davidson, 2007, 2012a; Ginsborg, 2009). Demos et al. (2014) propose a dynamic systems approach as more helpful in analysing synergies between performers' movements, musical structure and musicians' expressive intentions.

A Dalcrozian approach to interpretation and performance is taken by one researcher although she seems to have no experience of DE. Unimpressed by the bodily image-schema approach to musical sense-making, Dogantan-Dack (2011) observes the increase of listener-oriented, text-centred and abstract scholarly interest in musical performance which generally excludes the performer's experience and the physicality of music-making from the performer's perspective. She focusses on timbre and the "skilfully honed bodily gestures and kinaesthetic sensations" that generate tone-colour and that are concomitantly present with other, sound-producing aspects of music (such as rhythm, pitch, dynamic). Dogantan-Dack (2011) argues that "the performer does not come to know the rhythmic-melodic forms they express in sound separately from the physical gestures and movements required to bring them about...the phoronomic understanding of a shape comes from a continuous and indivisible movement experience" (p. 251). This work complements that of Holmes (2011) who explores musical communication through the expressive use of timbre from a performer's perspective. Dogantan-Dack (2011) states that pedagogical methods designed to help performers in sensing and executing musical rhythms (such as DE) "cannot translate the experience of producing musical rhythms on actual instruments to general bodily movements" (n. 7, p. 251). Dogantan-Dack has studied Lussy extensively but this statement suggests that she has not understood the nature or scope of DE, nor is she acquainted with the close connection between Lussy's ideas about anacrusis (especially the motor anacrusis) and those of Jaques-Dalcroze. Lussy taught that rhythm had a physical basis and was key to expression. For him as for Dalcroze, anacrusis referred to all preparation preceding a

musical action. Dogantan-Dack's understanding of Dalcroze's motor anacrusis is limited to an "initiatory" gesture made in preparation to strike the key. Her article suggests a need to stay close to the piano and she does not appear to conceive of practising the interpretation and performance of repertoire away from the instrument.

## **Music and Metaphor**

In recent years, music and movement-related events and phenomena have often been understood and described in terms of metaphor. Publications abound proposing metaphorical relationships between musical notation and musical sounds (Bamberger, 2005; Blum, 2012; Bonde, 2007; Cox, 1999, 2016; Custer, 2014; Johnson & Larson, 2003; Mead, 1999; Spitzer, 2004; Zbikowski, 2008, 2017) and possible connections between bodily movement, memory and metaphor have also been explored (Koch, Fuchs, Summa & Müller, 2012). Seitz (2005) proposes a bodily basis for metaphor and other studies include gesture and metaphor (Cienki & Müller, 2008); movement as metaphor (Halprin, 2003; McKechnie, 2002); the use of metaphor to improve musical performance (Woody, 2002); bodily hearing and metaphor (Mead, 2012); movement and metaphor in music (Walker, 2000); metaphor comprehension (Wilson & Gibbs, (2007), and metaphor in Dalcroze Eurhythmics (Urista, 2001).

The inseparability of the body from various modes of experiencing, thinking, feeling and understanding is central to the work of the neuroscientist Antonio Damasio (1999). This fundamental connection is theorised in terms of metaphor by Lakoff and Johnson (1980, 1999) whose work has had an inestimable influence on thinking about metaphor and embodiment (Cox, 2016; Echard, 2006; Dogantan-Dack, 2011; Gritten, 2006; Hatten, 2006; Lidov, 2006; Monelle, 2006; Urista 2001). Lidov critiques Lakoff and Johnson's (1999) notion of schema<sup>95</sup> and metaphor<sup>96</sup> as mediators between patterns of subjectively perceived bodily experience and events in the external world. These mediating schemata are claimed to constitute an intermodal (kinaesthetic, linguistic and visual) level of cognitive representation that supports the relational meanings of language. Lidov criticises Johnson's reliance on visual and linguistic examples stating that it would be more appropriate to look for schemata in non-linguistic modalities since "the bodily reference of music is to an endo-somatic space" (Lidov, 2006, p. 39). Pointing out that kinaesthetic and visual space are not the same, Lidov considers that since many different

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<sup>95</sup> A theory of general patterns or mapping that allows for facial recognition extended by Lakoff and Johnson to include other kinds of bodily experience.

<sup>96</sup> Understood by Lakoff and Johnson as mappings of these schemata onto situations in the world.

kinds of bodily gesture are represented in music it is difficult to speak of bodily gestures as synonyms for musical gestures. In considering how music engages us, Cox contends that “Music’s invisibility, intangibility, and ephemerality make it particularly susceptible to metaphoric conceptualisation” (Cox, 2016, p. 59) and tailors “conceptual metaphor theory together alongside related cognitive processes...to suit musical experience” (Cox, 2016, p. 58). He leans heavily on the mimetic hypothesis in proposing that mimetic participation (tapping foot while listening to music) activates Lakoff and Johnson’s embodied metaphoric reasoning (Lakoff & Johnson, 1999). Zbikowski (2008; 2011) and Köhl (2011) also incline strongly to the notion of metaphor as a way of interpreting music-gesture relationships with Köhl asserting this as a phenomenon, rather than a theory.

Moving towards a less gestural understanding of the relationship between physical phenomena and music, Larson (2006) focusses on the relationship between musical forces and physical forces such as gravity and inertia while London (2006) proposes walking and running as kinematic models for rhythm perception and production. He analyses the number of strides per minute in walking and sees a problem in understanding music as movement since not all notated musical passages present a rhythm pattern that affords sympathetic movement. This reliance on notation symbols suggests that for him such symbols can and do convey the nature of music itself, that writing necessarily conveys (or may precede) experience and that rhythm is essentially containable in measure and rooted in mathematics rather than in movement. This work also reveals a confusion between the written symbols and what they convey to performers. Locomotor movement is not the only kind of human movement that informs or is inspired by musical rhythm. The composer Roger Sessions (1950) thought that musical rhythm had a basis in human movement beginning with breathing and was key to expression.

Although Urista’s early work (2001) on embodying music theory is based on Lakoff and Johnson’s work, her later publications posit a more direct relationship between movement and musical understanding (Urista, 2003). In her book on using movement to develop aural skills, she moves away from image schemata and metaphor to emphasise a practical and direct pedagogical relationship between movement and music based on DE (Urista, 2016). Implying a relationship considered more actual than metaphorical, the philosopher Maurice Merleau-Ponty states “my body is the fabric into which all objects are woven, and it is, at least in relation to the perceived world, the general instrument of my ‘comprehension’” (1962, p. 235). The performing or

‘musicking’<sup>97</sup> body in Dynamic Rehearsal and in Dalcroze Eurhythmics generally, by participation becomes music: as Chui Tan observed “I was the music” (see Prologue). Merleau-Ponty’s rather laboured approach to reflecting on experience leads him to state that new sensory perceptions come together in the body where they meet an already present “implicit or sedimentary body of knowledge” (Merleau-Ponty, 1962, p. 238). He argues that “we do not think the object...we are given over to the object and we merge into this body which is better informed than we are about the world” (Merleau-Ponty, 1962, p. 238) a statement that echoes Polanyi’s “we know more than we can tell” (Polanyi, 2009/1966, p. 4). For this merging to take place there must be a “break with the critical attitude” (Merleau-Ponty, 1962, p. 239). Reflection, he says, can only grasp the significance or meaning of a thing if “it refers to the unreflective fund of experience which it presupposes, upon which it draws” (Merleau-Ponty, 1962, p. 242). Here, he seems to support the primacy of pre-reflective experience in implicit knowing and in providing experiential knowledge as material to reflect upon.

### **Challenges to theories of music-movement relationships as metaphor**

It can be argued that the fundamental relationship between music and movement is not metaphorical but arises and is grounded quite differently. Phillips-Silver (2009) comments on the ancient sense that the meaning of music lies in motion, both metaphorical and physical and points out that motion is an intrinsic part of musical experience, co-occurring in the first relationship between mother and child and in life events: social, routine and monumental. The ancient association of music and dance and the nature of sound itself indicate that the links between movement or gesture and music are not primarily metaphorical in nature. The sound of music is not only perceived by the ear, it touches the body (Greenhead, 2017b; Greenhead & Habron, 2015). Its vibrations penetrate the body tissue, passing through water and bone and setting our molecules in motion (Glennie, 2005; Merleau-Ponty, 1962; Nancy, 2007). Greenhead, Habron and Mathieu (2016) identified a wide range of research supporting a primary and functional connection between the auditory and sensorimotor areas of the brain, or between music perception, music-making and kinaesthesia with further links to the other senses, memory, cognition and emotion.

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<sup>97</sup> Christopher Small (1927 – 2011). His book *Musicking* (1998) argued for the introduction of this neologism into English. By it he meant that music was not an object but an activity, any activity involving or related to musical performance, an active way in which human beings relate to the world.

Phillips-Silver considers that: “the sensory inputs from sounds and body movement shape our conceptual definition of music” (Phillips-Silver, 2009, p. 294). In 2005, Phillips-Silver and Trainor found evidence of “a two-way interaction between hearing and feeling in music – that is music not only makes us move, but the way that we move can shape what we hear in music” (Phillips-Silver, 2009, p. 305). This research suggests that the students’ movement in DE and DR connects not only to tuning in to musical sounds and responding to them but actually forms musical sound perception. It shows the importance of rhythmic synchronisation in human evolution and that integrated auditory-motor networks in the brain, emerging early in life and in all cultures, times and places, support the development of rhythmic abilities and contribute to an understanding of the multisensory nature of the experience of musical rhythm. Other studies, especially in music philosophy (Bowman, 2004; Bowman & Powell, 2007) and music education (Elliott & Silverman, 2014) emphasise the intrinsic connectedness of the moving body, the senses, emotions and other feelings (such as the sense of space, agency, presence, agency and ‘rightness’). This sense of bodily connectedness is key to the making of connections to knowing (Sheets-Johnstone, 2011). While it is possible to create and use metaphors, including bodily metaphors in relation to music, in DR and DE movement and gesture is not “about” the music or “like” it: it is the direct expression of sensation. Of sensory experience, Merleau-Ponty (1962, p. 268) states: “the very pulp of the sensible, what is indefinable in it, is nothing less than the union of the “inside” with the “outside,” the contact in thickness of self with self.” According to Bowman, the fundamental movement response to music is a relationship “more akin to identity than to things like stimulation, representation, or expression” (Bowman, 2004, p. 39). He identifies the problem of ever-present Cartesian dualism:<sup>98</sup>

how are we to allow imagined or imaginary similarity without slipping back into troublesome mentalistic connotations that once again privilege mind over

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<sup>98</sup> It should be noted here that the blame for an attitude that exalts the intellect and denigrates the body is generally laid at Descartes’ door. Although René Descartes (1596-1650) thought that intuition, emotion and sensation were all important to human knowing, in his view they were not to be relied on. He problematized the relationship between mind and body, seeing them as distinct entities. The Cartesian mind-body split, dualism and the need to consider human subjectivity, connections and context in order to know and to understand were taken up by many others including Newton and Bacon (Brownstein, 2007, pp. 510-520) and persists today presumably because it suits the attitudes and beliefs of a large number of people or offers an explanation to those unable to reconcile the existence of the inner world of aspirations and imaginings with the life of the body that, alongside the knowledge of the world and ourselves acquired through sensory-kinaesthetic experience, impresses its urgent needs upon us.



body or encapsulate body within mind? What is needed is an account on which *similarities between musical and bodily movement are not imaginary or ideal, but actual and material*"...If listening and music making activate and deploy the same neural circuitry as bodies in motion, we have a material basis for the claim that bodily action is an indelible and fundamental part of what music, qua music, is. (p. 39, emphasis original)

Bowman concurs with Phillips-Silver in suggesting that there is a fundamental, bodily, sensory connection between music-making and movement. We feel the beat and 'latch' onto it, expressing it directly (DeNora, 2000). In a striking conclusion to his research into conscious knowledge of one's actions, Jeannerod (2006) states that there "are no reliable methods for suppressing kinaesthetic information arising during the execution of a movement" (p. 56). This remarkable statement supports Sheets-Johnstone's contention that movement is the primary and originary source of knowledge and the means of knowing, not only because it is observably the case in infants but because the kinaesthetic sense cannot be suppressed.

## **Section Two: Issues in Traditional Instrumental Teaching**

### **Modelling and Direct Instruction Versus Discovery and Elicitation**

Modelling and direct instruction are traditional teaching methods that feature prominently in effective instrumental teaching generally and especially in conservatoires (Burwell, 2012; Gaunt, 2007; 2010; 2011; Grindea, 1978/1987; Kingsbury, 1988), and are included in DE training although they are not its central feature. A teacher is always a personal model and modelling has an important place in technical corrections, showing different interpretative possibilities or informing students concerning historically informed performance. In imitating others there is a risk that students never become aware of their own feelings about the music while the teacher may similarly be unaware of the lack of connection between what the obedient student plays and that student's 'native' musicianship. Furthermore, if a close connection to one's own inner hearing and feeling is not made, articulated or projected in performance, the performance itself risks copying what the teacher modelled, or being a performance according to instructions. Such performances are unlikely to reveal the performer's own voice and may create anxiety

about making mistakes in an interpretation that is not felt or owned by the performer. Lastly, if modelling is not counterbalanced with interrogating or playing with the text there will be little imaginative engagement or room for creativity. Tensions surrounding copying a well-known performer's interpretation and developing one's own connection to the music are often expressed by students in class and contribute to feelings of anxiety and self-doubt.

The issue of direct instruction in DR arises in Melville-Clarke's thesis where she comments on my approach: "Greenhead took a passive role in these sessions by facilitating but not guiding the kinaesthetic experience of the performer" (Melville Clarke, 2000, p. 25). She interprets close listening to the student, proceeding by asking questions and leaving time for experimentation as passivity. This recalls a common tendency in teachers who feel they need to produce a result quickly and 'overtake' to guarantee the outcome they envisage.

Dalcroze teaching seeks to inspire and to invite a personal response in movement or music to what is experienced<sup>99</sup> and to engage the student in a dialogue largely initiated by the teacher's improvisation: a primary tool for teaching and learning in the method (Collège de l'Institut Jaques-Dalcroze, 2011; Doerschuk, 1984; Greenhead & Habron, 2015; Greenhead, Habron & Mathieu, 2016; Vanderspar, 1984). This invitation to respond afresh and personally rather than produce a 'right' or prepared answer, as defined by someone else, resonates with the importance accorded to both originality and self-originated work (Runco, 1993; Runco & Charles, 1993; Van Camp, 2007) and to Dutton's notion of expressive authenticity<sup>100</sup> in the making of art (Dutton, 2003). With reference to musical performance, Kivy (1995) considers authenticity to be "faithfulness to the performer's own self, original, not derivative or aping someone else's way of playing" (p. 7). It is this definition of authenticity that is useful in the Dalcroze context where an authentic response is sought. The ability to respond authentically in and through the body, uniquely one's own and the personal locus of experience and expression, is also key to the opening up of the entire sensible world to the student who can engage with it intersubjectively. This active engagement has potential to awaken, affect and inform sensory and emotional feelings together with thoughts, and presents the possibility of

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<sup>99</sup> See '*L'Identité Dalcrozienne/the Dalcroze identity* (CIJD, 2011, pp. 5-6, 8-9, 17) and Greenhead and Habron (2015) for further explanation of this central aspect of the method,

<sup>100</sup> The Oxford English Dictionary's definitions of authenticity include 'acting of itself, self-originated'.

integrating them and developing autonomy, a sense of self and self-knowledge (Greenhead, 2016; Greenhead & Habron, 2015; Mathieu, 2013; Stubley, 1995; 1998).

### **Musculoskeletal pain and performance anxiety**

All students today are expected to perform repertoire previously thought almost unplayable except by the very few. This increase in the technical demands made of players since the beginning of the twentieth century<sup>101</sup> is often associated with the pain or injury<sup>102</sup> they suffer. Musculo-skeletal problems are often attributed to inadequate technique, poor teaching and a lack of physical self-care and there is a growing body of research into such problems in musicians including children (Ackerman et al., 2012; Kenny & Ackerman, 2015; Davies, 2002; Davies & Mangion, 2002; Steinmetz, Scheffler, Esmer, Delank & Peroz, 2015). Interventions for musicians' musculoskeletal pain include movement and somatic therapies such as Alexander Technique, Eutony and Feldenkrais. These methods are concerned with the way the performers handle themselves and their instruments and, while they may address and relieve problems of pain and stiffness in rehearsals, their focus is not the relationship between music and movement itself. These physical symptoms are also associated with what is usually referred to as music performance anxiety (MPA).

MPA is a complex phenomenon with a wide range of causes and contributory factors (Ackerman & Kenny 2015; Kenny, 2011; Matei & Ginsborg, 2017; Steptoe, 2001) and a range of cognitive and behavioural therapies, medication and alternative treatments have been used to address it (Kenny, 2005; Kenny et al. 2014). Most publications dealing with musicians' performance problems suggest various forms of therapy and the use of visualisation (Andrews, 1997; de Alcantara, 1997; Grindea, 1978/1987). Matei and Ginsborg (2017) consider that there is a need for more rigorous investigation since in their view many of the published studies are of limited use owing to methodological weaknesses. Studies of conservatoire students describe the excitement and joy of performing but also the high level of anxiety connected with pleasing a trusted or revered teacher and of being seen to fail in public (Gaunt, 2007; 2010; Kenny, 2011; Kingsbury, 1988). Research articles and other publications that address how people learn and become expert players have also looked at the health and well-being of those who choose musical

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<sup>101</sup> When I entered the RCM in 1969 we were told that there had been an increase in the number of students entering conservatoires who had neither played from an early age nor shown great facility in childhood (of which I was one).

<sup>102</sup> Injury includes deafness about which there are many studies. These will not be considered in this thesis.

performance as a career (Hallam & Gaunt, 2012; Matei, Broad, Goldbart & Ginsborg, 2018; Palac, 2008). Performance anxiety is not confined to students and, in expert and elite professionals, may become a reason for giving up a career.

Dalcroze's aims in developing DE included the emotional well-being of students. In the rhythmic class it is not uncommon to find students with emotional, behavioural or cognitive problems or difficulties with co-ordination or physical tension that interfere with learning. Although DR was not developed explicitly to resolve technical performance problems, pain and anxiety, participants in lessons frequently report a greater sense of ease or even freedom from pain when playing and also reductions in anxiety and greater confidence and satisfaction as indicated in Greenhead (2016), as did the research participants in this thesis.

### **Section Three: Improvisation**

#### **Improvisation in Instrumental Lessons**

As stated in Chapter 2, improvisation is the central and essential means of teaching and learning in Dalcroze pedagogy (Greenhead, 2017b). Every Dalcroze student learns to improvise musically and in movement and the teacher's own improvisation is the chief tool used in guiding the rhythmic class (CIJD, in press)). DR itself relies on improvised movement in the process of helping students clarify their own inner sense of how the music moves. Traditional instrumental lessons have not usually included improvisation unless jazz is being taught.<sup>103</sup> Popular wisdom holds that, like playing by ear, improvisation is a gift that some possess and is not teachable. In this context, it is interesting to note that many Dalcroze teachers also give instrumental lessons and teach their students to improvise. At the Institut Jaques-Dalcroze, Geneva, children from the age of six on the PIC<sup>104</sup> programme have weekly lessons in piano and improvisation in groups of two or three in which they learn ensemble playing, improvisation composition and piano repertoire, with obligatory parallel classes in aural training. (Morgenegg, S. (n.d.); Sourrisse, 2017a). This practice picks up on a far older tradition in piano teaching. The film *Die Befreiung des Körpers* (Goeller, 2001) documents the flowering of new ideas, creativity and experimentation that took place in Germany between 1880 and 1930 in reaction to rationalism and industrialisation, and the mind-body split perceived to lead

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<sup>103</sup> The ABRSM has introduced a jazz syllabus including improvisation in its range of examinations.

<sup>104</sup> Piano Impro Collectif (PIC) see [www.dalcroze.ch](http://www.dalcroze.ch).

to deficits in body awareness. This wave of thinking led to the support of Dalcroze's ideas and also a reform in piano pedagogy in which the former students of Jaques-Dalcroze played an essential if now largely forgotten role (Kruse-Weber, 2005). In a work very rich in references to Dalcroze and his former students in addition to other writers, Kruse-Weber notes that the close connection between training in music and bodily movement provided a solution to deficits in instrumental teaching (p. 257). The piano became a rhythmic-improvisation instrument. To their piano lessons, teachers either applied Dalcroze principles or the full panoply of Dalcroze exercises including rhythmic training, partner exercises with the teacher or another student, exercises for hearing, dissociation and quick response, muscular relaxation and breathing. Such lessons were often given as a class preceding piano lessons as Dalcroze recommended (Jaques-Dalcroze, 1928). All the learning difficulties of the pupils were addressed and discoveries made through a constant exchange between improvisation, rhythmic, aural training and music theory. Stressing the importance of the development of the personality and the role of joy in learning, Kruse-Weber recalls the importance Dalcroze placed on muscular tension and release in both rhythmic and playing (only the minimum necessary tension should be used). The guiding principles of this work were that children should not be bound by external rules, experience should precede theory and lessons should draw on the understanding that perception, thinking, learning, shaping, improvising, realising, concentrating, readiness, imagination of sound and inner hearing are all connected. Above all the child learns to use his powers and abilities to express himself in musical language. Kruse-Weber points out that in order to communicate and create a dialogue with others when they improvised, Dalcroze students had to attend to the class and not the keyboard: improvisation functioned as communication between the person, music and movement.<sup>105</sup> The emphasis on the personal and one's *own* musical expression; the close linking of movement with music; experience, experimentation and improvisatory practices; the appeal to imagination and inner hearing; the realisation in sound and movement of what is heard or felt and the absence of the imposition of external rules all resonate closely with DR.

### **Music-movement Improvisation**

Mathieu studied improvisation in music and dance and observed that the musician's sound seemed to "activate" the dancer (Mathieu, 1984, p. 109) and inspire movement. As

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<sup>105</sup> Pages 210-212 include photographs from 1926 of students improvising for or with a partner who moves.

the Dalcroze teacher Ann Driver notes: “Tone is a dynamic element and a strong emotional stimulus. It has an almost galvanic effect on movement” (Driver, 1936, p. 30). Driver’s early observation of the importance of tone is supported by Holmes who suggests that timbre may be “the most salient variable performance parameter” (Holmes, 2011, p. 1), and the haptic nature of sound and the role of the Dalcroze teacher’s musical improvisation in touching and “moving” the class is explored by and Habron (2015). Changes in tone-colour, tone quality and communication are among the first changes that observers comment on when the performer is working on the trampoline in DR.

This approach to musical discovery is described in a project *In music, body and soul* devised by Louise Mathieu and involving university students (Mathieu, 2016; Greenhead, Habron & Mathieu, 2016). Here, students studied musical works in different styles by exploring them in movement improvisation. These pieces were then choreographed and the resulting choreographies performed in public. The students’ accounts of their experiences show that the whole process was experienced as transformational in many different ways. With the exception of the final, written description this process parallels my own in DR where students explore their inner sense of the music studied by improvising in movement before attempting any fixed interpretative decisions. Improvisation continues to inform their musical interpretation before a public. Little research has appeared on improvisation in a Dalcroze context apart from Mathieu’s work and my own (Greenhead & Habron, 2015; Greenhead, Habron and Mathieu, 2016; Greenhead, 2017b) but in 2017 Sourisse noted that a Dalcrozian approach to teaching improvisation differed from other improvisation pedagogies as it shared the principles of DE. These differences included improvising in many styles; emphasising aural and bodily feeling and non-verbal dialogue; playfulness and using a rich variety of means to develop essential musical abilities such as adaptability, memory, attention, spontaneity, creativity and motor and communication skills. Such a pedagogical approach can serve all kinds of musicians (Sourisse, 2017b).

Improvisation is used extensively in the training of actors and contemporary dancers and it is central to jazz performance in music. Berliner (1994) states that jazz artists are concerned with a sense of flow in the music they play. Finding a common sense of the beat, or groove, is an important part of this (p. 349) and in the course of improvising, new ideas present themselves

under the soloist's extraordinary powers of concentration, the singing and visualizing aspects of the mind attain a perfect unity of conception with the body...the gap between intention and realization disappears...they feel at times like recipients and conveyors, rather than inventors, of ideas. (Berliner, 1994, pp. 217-218)

Such ideas develop spontaneously. Successful performances are accompanied by an "intense joy... it is the 'fearless' confrontation of almost limitless challenges under tremendous pressure that leads to artful mastery and the ultimate achievement of 'bliss'" (p. 218) which is why the musicians often laugh after a good performance. Laughter after a good group improvisation can also be found in DE, especially after "Follow" exercises<sup>106</sup> which are group improvisations in music and movement (Greenhead & Habron, 2015). The experiences often reported in finding the flow of music recall the kinds of experiences theorised as "flow" by Csikszentmihalyi (1990).

#### **Section Four: Flow – Rightness, Agency, Enjoyment**

For Csikszentmihalyi (1990), psychic entropy is a condition in which information that conflicts with existing goals disrupts consciousness disorganising the self and impairing effectiveness. In its opposite, optimal state, psychic energy flows effortlessly; tasks feel easy, purposeful, enjoyable and following this experience a person feels more capable, integrated, and confident. The elements leading to Csikszentmihalyi's flow experiences include having a (challenging) task with clear goals to complete in which one has control over one's actions, feedback is immediate and deep concentration and engagement distract one from daily frustrations and worries. In this state, concern with oneself disappears and the sense of the passage of time alters so that it seems to stand still. Custodero looked at flow in music education (2005; 2012) and described the experiences of flow in children as "an optimal state determined by an individual's perception of high skill and high challenge for a given task" (Custodero, 2005, p. 185). When the level of challenge and the pupil's ability were well matched, children experienced joy and a sense of agency. In a separate study Woodward (2005) noted that "they become the music...the doer becomes one with his or her chosen pursuit (p. 256); there was a "merging of self with the intent of the self." Custodero gives many examples of adult musicians speaking

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<sup>106</sup> See Appendix J, no. 28.

of bliss and a sense of wonder usually associated with a child's way of being in the world when totally engaged in music-making. She noticed that when children are engrossed in making music their attention is diverted away from their physical and psychological selves to their musical activities. In a study of very young children in a Dalcroze class she observed that their engagement in musical activity was supported by the teacher's musical cues but appeared disrupted when the teacher spoke or praised them. The capacity of being interested in something for its own sake is ascribed to those with an autotelic personality. Rather than the outcome, it is the experience or the process that is intrinsically interesting. Csikszentmihalyi thought that such an attitude of focussed engagement and concentration could be cultivated.

Multisensory and multimodal experiences with musical rhythm oblige those who engage in them to focus on keeping with the ongoing flow of the music while improvising a response, as in jazz performance (Berliner, 1994). Countless student essays attest to their feelings of joyful merging with music, being-in-the-moment and "rightness" combined with a sense of achievement, skilfulness and enjoyment they get from classes in DE and teachers also report feeling satisfied when the class has gone well. These experiences and the conditions for their occurrence in a Dalcroze context have been little explored. Whether the term 'flow' satisfactorily encapsulates the fullness of such experiences may emerge from this research.

In his consideration of reflection "in the thick of classroom action" and the call on teachers constantly to respond "in a flash" to ever-changing situations before them (van Manen, 2015, p. 58), van Manen doubts the possibility of being simultaneously in-the-moment and reflective. Unconvinced by Schön's notion of reflection-in-action (Schön, 1983) in temporally critical situations, he considers that "several styles of intuitive practice" and an on-going reflexive dialogue between the I and the self" (p. 58) may be at work. One teacher thought it a "mood, an attitudinal state of mind in relation to students" (p. 58). This would correspond quite well to my own experience when teaching rhythemics: I not only respond in the moment, I control what I do and adjust it according to what happens in the class. Moment to moment, as things emerge and take shape I ride the wave, sense its destination and ready myself for what may happen next. This seems not dissimilar to Berliner's description of jazz improvisers in the section entitled "The Improviser's World of Consciousness" (Berliner, 1994, pp. 216-220). I feel that I live on the edge of 'the moment' and can move in and out of it at will and at times of my choosing.



## Peak and Epiphanic Experiences

Transformational experiences are described by Maslow as ‘peak’ experience and by Joyce as ‘epiphanic’. Maslow’s peak experiences include feelings of transcendental unity, joy, illumination, wonder and awe that he thought occurred to highly sensitive people, often in a musical context and when they were alone (Maslow, 1970). Such experiences released energy and creativity and effected permanent change in the individual who came to feel that life has a sense of meaning and purpose. However, for Maslow, peak experiences occur only after reaching the top of his hierarchy of needs (Whaley, Sloboda & Gabrielsson, 2009), which would be unlikely to be the case for all the Dalcroze students who have had experiences similar to Chui Tan’s (de Snoo-Korsten, 2005; Dooner, 2006; Mayo, 2005; Spillman, 2005; Williams, 2014). The term Strong Experiences related to Music (SEM) has been used by Gabrielsson and Lindström Wik (2003) as a descriptor for experiences including physical reactions, perception, cognition, feelings, emotions and transcendence. Gabrielsson’s subsequent research included some 1,300 accounts of SEMs, of which 81% relate to listening to music and 19% to performing it. Gabrielsson produced a descriptive system covering some 150 elements. Feelings of transcendence, of merging with the music, total absorption, the disappearance of time and space and great emotional involvement as well as sudden insights and breakthroughs in understanding were reported by listeners and performers (Gabrielsson, 2011).

Epiphanies are often described as sudden leaps of understanding that follow a period of serious work on a problem. Examples include the popular anecdote of an apple falling on Newton’s head which resulted in his sudden insight into the nature of gravity and that of Archimedes’ discovery of a method to calculate the density of an object while sitting in his bath. The term ‘epiphany’ came to popular attention through James Joyce who described its meaning in *Stephen Hero*<sup>107</sup> and *The portrait of the artist as a young man* (1916). In the short stories collected in *Dubliners* (1914) he used it to refer to incidences of sudden and deep realisation that results in change, often a change of heart. A study of the nature of epiphanic experience supports its validity as an experience, suggesting that it is the ascription of personal meaning that results in its enduring nature, and showing that it tends to illuminate “authentic and inauthentic modes of self-identity” (McDonald, 2008, p. 89). Denzin considers that epiphanic experiences disrupt routines

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<sup>107</sup> Posthumously published in 1944.

thus provoking a radical redefinition of the self. Such epiphanies occur “in those problematic interactional situations where the individual confronts and experiences a crisis” (Denzin, 2001, p. 37) and are “ritually structured liminal experiences connected to moments of breach, crisis, redress, and reintegration or schism” (p. 39). Denzin identifies four kinds of epiphanies: “the major, the cumulative, the minor and illuminative and the relived (Denzin, 2001, p. 37), but in every case they are definable moments, kairotic, decisive events, to which one can and does return. Chui Tan’s “tears of joy”; her sense of awe at the kind of sound she could make (Greenhead, 2016); the sensation of many colours that caused her to choose Chagall’s brilliantly colourful and swirling *The triumph of music* to communicate her feelings, and her statement “I *was* the music” are all indicators of Denzin’s “major” epiphanic experience. Her view of music, her own playing and of herself appear to have changed in an instant. Epiphanic and peak experiences are thought to result in change and transformative learning as a result of subsequent reflection on experience (Mezirow, 1997; Ahteenmäki-Pelkonen, 2002; Amann, 2003) but in Chui Tan’s account action, transformation and realisation or insight appear to be one.

### **Well-being and Therapeutic Applications of DE**

Most of these studies emphasise the therapeutic role of the multisensory, rhythmic and movement work in helping those with sensorimotor, emotional and movement difficulties to calm, organise and integrate themselves (Berger, 2016; Bogdanowicz, 2016; Habron-James, 2012) while others focus on learning difficulties (Vann, 2017), brain-injury (Kang et al. 2016), neurologic music therapy (Altenmüller & Scholz, 2016), HIV/AIDS patients (Frego, 1995, 2009) and seniors (Kressig et al., 2005; Meerkat Films, 2011b; Trombetti et al., 2010). Many of the teachers in these situations had no additional training as therapists.<sup>108</sup> Habron and van der Merwe have published articles on spiritual experiences (often theorised in terms of wellbeing) in DE (2015) and van der Merwe and Habron (2018).

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<sup>108</sup> Priscilla Barclay was an early music therapist who was trained as a Dalcroze teacher. Others in the UK include Jacqueline Vann (Dip. Sup.) Bethan Habron-James (Dip. Sup.), Margareta Burrell (Licence and trained music therapist), Victoria Conlan (Certificate), Becca Spencer (Certificate). Marie Bagley (Willis) trained as a music therapist after completing her Dalcroze Certificate and moved to New Zealand. John Habron (music therapist with training in DE).

## Section Five: Bodily-Constituted Knowledge and Kinaesthetic Experience

Bowman asserts that while both performing and listening are grounded in the body, there is a general failure on the part of cognitive science to acknowledge and value “bodily-constituted knowledge” (Bowman, 2004 p. 31), “non-linguistic behavior, experience and cognition” (p. 33) and the importance of kinaesthetic experience (Sheets-Johnstone, 2014). It is difficult to account for the persistence of this failure when one looks at the sheer quantity of research into related or contingent fields such as Merleau-Ponty’s phenomenology (Juntunen, 2004), notions of embodied mind (Bowman & Powell, 2007; Damasio, 2000; Sheets-Johnstone, 2009), situated action (Suchman, 1987), the lived body (Freeman, 2010), embodied practices (Schön, 1983; 1984) and the concept of “personally situated knowledge” (Barrett & Bolt, 2007) and personal and tacit knowing (Polanyi, 1962; 1966; Polanyi & Prosch, 1975) with their links to neuroscience (Herholz & Zatorre, 2012; Michelon, Vettel & Zachs, 2006; Phillips-Silver, 2009) and perception (Eitan & Granot, 2006). While emphasising the importance and validity of personal, subjective and embodied forms of cognition, Bowman states that, like Orff and Kodály, Dalcroze “advocate[s] roles for music learning for the body” while failing to advance a *theory* of “music as embodied – grounded in and emergent from corporeal existence” (Bowman & Powell, 2007, p. 1091).

Passionate, personal commitment is certainly characteristic of the attitude Jaques-Dalcroze brought to the practical and experimental development of his work. Writing about theory and practice in 2007, van Manen observed that while theory “thinks” the world, practice is tied to ontology, does not apply thoughts and concepts on which to act and knows the world in a different way. “Practice ‘grasps’ the world...pathically” (van Manen, 2007, p. 20). He argues that professional competence is largely the result of ‘pathic’ knowledge in stating that:

the act of practice depends on the sense and sensuality of the body, personal presence, relational perceptiveness, tact for knowing what to say and do in contingent situations, thoughtful routines and practices, and other aspects of knowledge that are in part pre-reflective, pre-theoretic, pre-linguistic. (van Manen, 2007, p. 20)

Pathic, from pathos, relates to both suffering and passion and to that which is undergone in the body, to bodily and sensory experience and emotional feeling. Van Manen notes the difficulty in talking about this kind of knowledge, as compared with cognitive understanding, owing to the lack of a “pathic language.” In explicating his use of this term, he appeals to notions of empathy and sympathy and suggests that these kinds of understandings are primarily “relational, situational, corporeal, temporal, actional...the pathic sense perceives the world in a feeling or emotive modality of knowing and being” (van Manen, 2007, pp. 20-21). The pathic dimension of practice “resides in the body, in our relations with others, in the things of our world, and in our very actions” (p. 22). Van Manen concurs with the psychologist Erwin Strauss’ observation concerning the lack of research into pathic forms of knowing. Strauss considered pathic knowing to refer to the “immediate or unmediated and preconceptual relation we have with the things of our world.” Writing adequately about experiences in DE similarly requires the development of a pathic language that can “evoke and reflect on pathic meanings” (p. 22). The lack of such a language may help to account for the reasons why, as Bowman and Powell claim, there are few “first-hand accounts of the ways the lived body engages in or negotiates musical action” (Bowman & Powell, 2007, p. 1096). However, DE and DR offer students entry to non-verbal, pathic knowledge and ways of knowing. The challenge is to find ways of explicating it.

### **Attunement and Integration**

The sense of identification with the sound and the experience of feeling the music in the whole body is confirmed by performers such as Evelyn Glennie (2005). These sensations, the incorporation and enactment of music (Bowman & Powell, 2007, p. 1093) and personal and bodily engagement in music making give rise to Stubbley’s comparison of the playing of African drummers with the music making of a string quartet: “In both ensembles, musician and instrument appear as one...symbiotically tuned to one another” (Stubbley, 1998, p. 95). This attunement extends to the relationships between ensemble musicians who retain their own individual spaces being different but together and

seems to unfold through the music making and appears to be driven by a movement of mind that enables the musicians to reach through their bodily actions and experience the outer edge of the sounds being shaped and articulated not as actions already taken, but as possibilities that might. It is as

if each movement has a spatial dimension that extends between the “here and now”, a spatial dimension that gives the musicians a bodily presence in the sounds themselves. (Stubley, 1998, p. 95)

The integration of the senses, the body, mind, emotions and personality together with others described by Stubley is a stated aim of Eurhythmics (CIJD, in press) which conveys tacitly and experientially a trust, an assumption that music originates in bodily life. The simultaneous integration of mind and body with the instrument and the sound, especially when playing with others, fosters an experience of self at the “player-action interface.” “Learning to perform is ultimately a matter of learning to experience the self as *an identity in the making*” (Stubley, 1998, p. 101, emphasis original). The sensations that she herself experienced as an observer led to the conclusion that it was “impossible for the body to be considered as anything but a muscle to be trained” (p. 101). Her ideas support those of Sheets-Johnstone regarding the “foundational significance of movement” (Sheets-Johnstone, 2014, p. 249) in animate life and her understanding of movement as fundamental to the experience, constitution and formation of the sense of self: “movement forms the I that moves before the I that moves forms movement” (Sheets-Johnstone, 2011, p. 119).

## **Research in Dalcroze Eurhythmics: Music Education and Educational Theories**

While movement activities can be found in many instructional music teaching manuals, those who use them often apply them as techniques for problem-solving rather than using movement to tune into qualities of movement inherent in the music itself. DE does not consist essentially of movement activities in relation to music. It engages the natural, bodily and experiential connections between music and movement and builds on these, training and refining them.

In 2013 Mathieu studied the links made by researchers between the Dalcroze approach and educational theories popular today (Mathieu, 2013b). These include Gardner’s theory of multiple intelligences, Dewey’s pragmatism and ‘learning-by-doing’, Elliott’s praxialism and Elliott and Regelski’s ‘thinking-in-action’ and ‘knowing-in-action’ all of which have been found to relate closely to Dalcroze’s approach, notably by Brice (2003), Campbell (1991) and Juntunen and Westerlund (2001). Mathieu further

considers that the work of Juntunen and Westerlund, Campbell and Alpers (1995) demonstrate an affinity between the Dalcroze approach and constructivism, a potent force in today's educational landscape according to Webster (2011). Alpers, whose study focusses on the essential characteristics of Eurhythmics in adults' learning, suggests that co-operation is promoted through the non-competitive environment of the Eurhythmics class. She describes a progressive distancing between the teacher and the student in a rhythmics class that leads to communication taking place only through music and calls this "indirect teaching" and "non-verbal learning." As Vaillancourt (2013) notes, Vygotsky preferred an indirect approach and opposed verbal, scholastic teaching methods. Mathieu draws attention to the two modes of learning at work in rhythmics as identified by Alpers (1995), namely, intellectual and sensory learning. These are brought into a cyclical process that moves from idea into action into idea.

In Comeau's (1995) useful and concise comparison between the methods of Dalcroze, Orff and Kodály, he points out that teachers' choices of method will depend largely on their personality. Comeau asserts that the only repertoire used in Dalcroze classes is occasional "vocal pieces...taken from children's folksongs and classical music" (p. 76). In fact, many lessons are based on a piece of repertoire and exercises in phrasing and PA use repertoire in many styles. Furthermore, the use of recordings allows the incorporation of a wide range of music in the lesson, whether as 'warm-up' material or used in exercises (see Fédération Internationale des Enseignants de la Rythmique (FIER), 2007; 2014; Appendix J).

Juntunen's 2016 chapter gives an overview of DE as an approach and discusses what it brings to general music education. Some of the assertions made concerning, for example, lack of assessment procedures, require support and explanation since they do not apply, for example, in the UK.<sup>109</sup> Until the 1980s, assessment in DE, as in other practical disciplines, was carried out by expert practitioners who knew what they expected to see and could judge whether or not they had seen it. Training in the UK has had clear assessment procedures and a graded examination system for children (Vann, 2013) and adults since at least the 1930s, and stated assessment criteria and marking systems in every area of DE since the 1990s. Teachers working with children can and do use the children's examinations or devise their own based on them.

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<sup>109</sup> Nor do they currently apply in Canada, Italy or Australia (all of which use a shared assessment system through the Dalcroze Eurhythmics International Examination Board (DEIEB), or Japan and South Korea (both using the Japanese assessment system).

The work of Seitz and Urista emphasises the psychological aspects of musical experience and expression from two very different perspectives. While Seitz (2005) is concerned with embodied experience and the integration of all the faculties of the person, Urista (2001) investigated the movement/music relationship in metaphorical terms. Juntunen's research has contributed an important perspective on Dalcroze Eurhythmics in music education (Juntunen & Westerlund, 2001; Juntunen, 2004; Juntunen and Hyvönen, 2004). Rather than an in-depth study of any particular practice, Juntunen's accounts of events in lessons aim at a general study of principles which she looks at in relation to Merleau-Ponty's ideas. There remains, as Stone noted in 1986, a general lack of accounts of teaching in DE and plenty of room for the investigation of teaching styles; applications to the teaching of adults and phenomenological, ethnographic, and in-depth investigation relating to the application of Dalcroze Eurhythmics in musical performance.

Dalcroze's ideas and his method are complex and multi-layered. The current tendency among researchers and teachers to go for the quantifiable and avoid the kinaesthetic noted by Bowman, Sheets-Johnstone and Van Manen, gives a distorted impression of the method as a whole, its origins and its potential. Many writers have picked up on aspects of Dalcroze practice and miss the context or thinking behind it. To give but two examples: the element of 'personalness' central to the views of Dalcroze himself and to those who write from experience of the method such as Bachmann (1991) was missed by Brandenburg (1931) who perceived it as dogmatic<sup>110</sup> while Cowan (2008) situated the method within the late-nineteenth century German concern with health, body culture, gymnastics and the development of the will, stating that: "one cannot fully understand the purpose of rhythmical gymnastics without understanding the extent to which they were bound up with the psychology of the will" (p. 181). Cowan appears unaware that Dalcroze was first and foremost a musician concerned with the training of musicians in the art of music making, and subsequently a teacher who used music in order to develop not only musicianship but social and other skills. He fails to notice that Dalcroze's many references to the will are closely linked to notions of autonomy and musical and self-expression; they could often be considered to relate more closely to Polanyi's use of the word 'intention' than to will-power as such.

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<sup>110</sup> Maybe what he witnessed was indeed dogmatic but this was not the idea of Dalcroze's method although he himself did become more dogmatic about his work after some people claimed to teach his method when they had no training in it (see Chapter 4).

It is as if there are two Dalcroze histories: one that relates to music education and also to therapy and another that relates to dance history and the development of physical theatre. My research and my own practice have convinced me that Dalcroze's experience, insights and practice of the period from 1890 to the early 1920s has the potential to inform work of great benefit to students of music and other arts.



## CHAPTER FOUR

### METHODOLOGY AND METHODS

In Chapter 1, I outlined my general research aims, motivation for doing the research and the search for a fitting methodology. I also indicated why a broadly hermeneutic phenomenological approach inspired by the philosopher van Manen seemed appropriate for my study.

DR has typically taken place in lessons or workshops like the one described in the Prologue. One to three people or ensembles elect to perform. Those not performing listen. All have usually taken part in a preparatory rhythmic class focussing on the techniques required in DR. I wanted to know about participants' experiences in these sessions: what they felt and perceived and thought, what it meant to them and what they did with these experiences. I also wanted to know about their experiences in DE, generally and especially during their rhythmic classes with me. I hoped this would offer me insight into my own practice and allow me to understand my own teaching. I already knew from students' comments over many years that many had transformative experiences of various kinds and I wondered if a deeper and more formal enquiry might suggest why this was so.

As stated in Chapter 1, my principal research question is:

What kinds of experiences did participants have in a) DR and b) DE; what did they feel about these experiences and what do they mean for them?

This question leads to further questions arising from the unusual situation in which these musicians find themselves – a Dalcroze class. Subsidiary questions arising from the main question are:

What have participants done with their experiences in DR and DE?

What insights can I gain into DE and DR and into my own teaching as a result of studying their accounts?<sup>111</sup>

If what the participants say reveals something about the nature of the teaching and practice of DE and DR that has not been made plain in other research, the findings could be of more than local interest.

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<sup>111</sup> On the matter of data-collection from the experiences of others, Van Manen says: "*We gather other people's experiences because they allow us to become more experienced ourselves*" (Van Manen, 1990, p.62, emphasis in original).

## **Contextual Research Considerations**

### **Insider information leads to different questions.**

The person living in a particular environment is “engaged in a dialogue with the things of his world which allows him to see things in a manner which we could not possibly share” (Van Manen, 1990, p. 116). A conservatoire or a professional practice could be considered such an environment. Van Manen shows that the fine attunement of ‘natives’ to their own worlds results in both privileged seeing and seeing in a way not available to others. The pianist/researcher Patricia Holmes (2011) points out that being herself an expert performer gave her the advantage of an insider’s understanding of a variety of issues involved in solo performance generally.

Such experiential knowledge of a highly specific environment and culture may result in a concomitant blindness since we do not see at all those things for which we have no point of reference and which do not speak to us. Aligning himself with van den Berg, van Manen suggests that in human science the anecdote serves not merely as an illustration: it can be used as a methodological device “for making comprehensible the phenomenon of the *conversational relation* which every human being maintains with his or her world... to make comprehensible some notion that easily eludes us” (Van Manen, 1990, p. 116, emphasis original). The anecdotes of practitioners are potentially rich sources of information that speak of a world hidden by nature from theorists and those who do not share the practice. Insider practitioner information has the potential to generate different kinds of questions from those customarily asked, and, since the data will be seen in a different way when studied by practitioners, different kinds of insight will emerge that may offer “a more profound model of learning” (Barrett, 2007a, p. 5). A world so revealed may create space for a better understanding of, and respect for, tacit and praxical knowledge in general and, concomitantly, for its applications.

### **Practice as research.**

In recent years, researchers have sought and developed new methodologies for revealing practice or praxis. Practice-as-research and practice-led research have become increasingly popular and occasionally sources of contention (Barrett, 2007a; Bolt, 2007; Freeman, 2010; Greenhead, 2011; Haseman, 2006, 2007; Kershaw, 2009; Smith & Dean, 2009; Sullivan, 2009). It is difficult to bring out the ways in which a practitioner practices his or her art when, as in the performing arts, the art itself is its own form of expression. Not all musical performances are forms of research but I argue that the skilful practitioner

naturally engages in research-like activities. These include asking or finding questions in relation to the practice (both in the moment and over time), problem-solving alone and with others, finding answers and in consequence developing a deeper and more nuanced practice (refining), applying the work in other fields or in multi-disciplinary work, and working with a different population or training others (applications and development). Bueger (2014) advances the term praxiography as suitable for the kinds of analysis used by those who research practices.

Since the passion, enthusiasm and commitment required to practise anything well tend to coincide with living in a state of open and alert enquiry, expert practitioners constantly ask themselves how they can do what they are doing better and go to great lengths to solve the problems they identify or set themselves. This engagement with the lived or life-world and the handling of it in Heidegger's terms (Bolt, 2007) combined with the intense focus on the materials and how they are used is found in both craftsmanship and in the making of art (Dissanayake, 1995; Pallasmaa, 2009, 2012; Sennett, 2008) results in a daily and on-going, intersubjective engagement with these materials: an interrogation of them; what they are and how they behave and work; what they suggest and how they can be worked. It is a question-asking process that is only understood through on-going participation over time and produces unique insider knowledge. Dewey (1910/2012; 1934/2005) and Polanyi (1962) emphasise in diverse ways the role of continuity, commitment and passion in learning and making of all kinds, as did Jaques-Dalcroze in underlining the importance of prolonged engagement for all true learning whether the course of study was long or short: "Sustained application throughout that period is the real requirement" (Jaques-Dalcroze, 1916 p. 15). Such sustained engagement is essential both to making and to teaching of all kinds.

According to Polanyi and Prosch (1977) "Personal, tacit assessments and evaluations...are required at every step in the acquisition of knowledge – even 'scientific' knowledge" (p. 31). My practice foregrounds knowing through experience and in action. The tacit knowledge acquired pre-reflectively through bodily experience can be acted upon without reflection and can also be raised to conscious awareness and reflection (Polanyi, 1962; Polanyi & Prosch, 1977). Following this line of thinking, it is less by looking at my practice than through my double indwelling of it in the practice of research and the practice of teaching, that the possibility of a unique and interesting, multi-perspectival contribution to knowledge relating to the many aspects of my investigation, may be made. Further, an insider view, applied to teasing out the complex texture of

multimodal experiences through a heuristic phenomenological investigation (Moustakas, 1990), may be found interesting and useful to others when it also encompasses an attempt to theorise about and understand the meaning (Polanyi, 1962; 1966/2009) to which “because we are in the world, we are *condemned*” (Merleau-Ponty, 1962, p. xix, emphasis original).

Insider knowledge, when appropriately handled, presents distinct advantages in my research. However, there is an additional consideration to be noted in relation to my own investigation into my practice. I created DR. I have taught DE and DR very widely and, in the relatively small Dalcroze world, have had an international reputation for my work for many years. There was a possibility, not only that I might consciously or unconsciously seek favourable outcomes from my enquiry but that participants might feel a need to please me as their teacher or as someone with a certain reputation. In fact these considerations were, in part, responsible for my choice of methodology since, as will be shown, applying the phenomenological reduction and epoché are important and useful tools in monitoring any attempt to push the interviews or the data collected in unwarranted directions or in such a way as to subvert the aims of my enquiry. From the participants’ side it was unlikely that any but those who had already trained as Dalcroze teachers would be aware of my reputation in that profession. As mentioned earlier in Section 2 of Chapter 3 of this thesis, conservatoire students’ concerns are with their first study, instrumental and vocal teachers (Gaunt, 2010; Kingsbury, 1988) who may be well-known performers and who they see as holding the keys to entry into the profession. They do not usually consider those who teach musicianship or children’s classes as people they need to impress.

Nelson states: “though I insist that a research inquiry can be evident in the practice, it is not typically self-evident” (Nelson, 2013, p. 27). Nelson lists the adjustments required to move from practitioner to practitioner-researcher. These include specifying a research inquiry; setting a timeline for the research that includes moments of reflection; frequent checks that the inquiry remains engaged and data is being collected; documenting the process; capturing moments of insight; locating the praxis in a lineage of similar practices and relating the inquiry to wider contemporary debate. Having identified what I wanted to know and the means by which I might come by such knowledge, the next step was therefore to find a suitable methodology that would guide me in the process of data collection, analysis and interpretation. I opted for a broadly philosophical hermeneutic phenomenological research paradigm.

## Choosing a methodology

Hermeneutic, or interpretive phenomenology is a family of methods based on Husserl's notion of the life-world, Heidegger's interpretation of the meanings, rather than the essences, of things, and Gadamer's emphasis on facticity and the centrality of historical and cultural situatedness to understanding (Langdridge, 2007). I favoured the flexible hermeneutic phenomenological methodology outlined by van Manen (1990). Inspired by Gadamer, van Manen approaches hermeneutic phenomenological methodology as a method of "no method" and mistrusts "any tendency toward constructing a predetermined set of fixed procedures, techniques and concepts that would rule-govern the research project" (p. 29). At the same time, he states firmly that there is a *methodos* – a way – of going about it, a tradition, a history and a body of knowledge which together constitute

both a source and a methodological ground for present human science practices. Thus the broad field of phenomenological scholarship can be considered as a set of guidelines and recommendations for a principled form of inquiry that neither simply rejects or ignores tradition, nor slavishly kneels in front of it. (p. 30)

Van Manen's approach appeals to me because of its pleasing concordance with Dalcroze's own views that "theory should *follow* practice (Jaques-Dalcroze, 1921/1967, p. 63, emphasis original), the articulation of this in teaching DE (CIJD, 2011), and my own experimental development of DR. Coming from a background in practical work it has always seemed obvious to me that theory should follow practice and that a dialogue should develop between them in order to refine theory through the insights gained from experience on the ground, *in vivo*, *in situ* where all practice and theory is ultimately known and tested (Greenhead, 2017b). Van Manen's descriptive and instructional manual *Researching lived experience: human science for an action sensitive pedagogy* (van Manen, 1990) reveals an approach that is sensitive to the particular considerations and demands of research into artistic practice, pedagogy and pedagogical practice. The necessarily flexible pathway he offers through an unavoidably complex process fitted the nature and context of my research questions and my own relationship with them.

My epistemological approach is grounded in the phenomenological reduction as described by van Manen: "the reduction is an attentive turning to the world when in an

open state of mind, effectuated by the epoché” (2014, p. 218)<sup>112</sup>. The epoché puts brackets<sup>113</sup> around the everyday world of factually existing things as they are present to us (the natural attitude) so that we are neither concerned about them nor have any opinions or judgements concerning them (ataraxia). In acknowledging and detaching ourselves from the usual hold they have over us, we optimise our ability to look at anything we attend to afresh and in a new light. We drop any presuppositions we might have and “make the familiar strange.” As Sheets-Johnstone (2011) explains:

By effecting such a move, we have the possibility of elucidating how it is the thing comes to have the meaning and value it does for us *in the natural attitude*. In other words, we expose our own assumptions and prejudices such that we meet the object as if for the first time, on its own ground. (p. 164)

Bracketing “allows us the possibility of gaining insight into the epistemological structures of perception itself” (Sheets-Johnstone, 2011, p. 164). It gives me the possibility of catching myself in the act of seeing, of seeing how I see things and how I make sense of them. The reduction aims at producing “plausible insight into the primal or inceptive meaning structures of pre-reflective or lived experiences” (van Manen, 2014, p. 344). The epoché will be further addressed in the next section. Most important to my research is the positioning of the importance of the singular event or example, the eidos, to the phenomenon as a whole “Phenomenology is orientated to the singular, the phenomenality of the phenomenon made knowable through the example” (van Manen, 2014, p. 177). In responding to my aims and objectives I will use a primarily inductive approach in analysing my data and in drawing conclusions or developing hypotheses. My participants’ experiences in DR and DE have mostly been in group lessons so I will draw on social constructivist ideas inspired by Dewey, Piaget, Bruner and Vygotsky, in which the class, with its emphasis on active group-work, and the participants as performers, provide the social context. What is constructed in learning for students in these classes is the experiential knowledge of music in movement and through it, the self and all that is other.

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<sup>112</sup> Epoché means suspension.

<sup>113</sup> ‘Bracketing’ is a term Husserl took from mathematics for the setting aside or suspension of various beliefs in order to study the essential structures.

My choice of methodology is therefore driven by my research questions, aims and objectives and the kind of data I seek. As the data is generated through interviews, it is the spoken text that is analysed but it should not be forgotten that these words are descriptions of experiences, not the experiences themselves.

## **Hermeneutic Phenomenology**

In looking at participants' experiences in practical classes, my own teacher's observations, my teacher's analysis of their accounts and my analysis as researcher meant that I would wear several hats. My study involves bringing together several fields that may appear separate but in fact connect to one another in diverse ways. In addition to Van Manen's flexible, broadly hermeneutic phenomenological approach, I needed additional perspectives on my data and sought out other philosophers whose interests relate to my fields of enquiry. Of particular interest are those with a particular interest in education such as Henriksson (2012), who explores connections between educational research and pedagogical practice in its concrete situatedness; Bowman (2004) with his specific interest in music education; Gendlin (2018), with his emphasis on living process and the bodily felt sense and Sheets-Johnstone (2011, 2016), according to Casey "a leading philosopher of the body" (Sheets-Johnstone, 2016, back cover) for her wide-ranging, interdisciplinary work on animate nature and movement in human being, action, cognition and relating. Since the DR session is certainly an 'event', which, in a sense befalls the participants (since they do not know what to expect and are often changed by it) I was also interested in the ideas of Romano (2009) and Žižek (2014) and since DE and DR involve students' pre-reflective experience and knowledge I was interested in the phenomenon of the background and implicit knowledge as explored by Radman (2012).

### **Bias, Prejudice and the Epoché**

My teacher's knowledge of the subject and of those whom I teach will largely determine the direction taken by this research, the questions asked of participants in interviews, the nature of any discussions and the treatment of the emergent. While in other methodological approaches concerns of subjectivity and bias may arise regarding the validity or usefulness of the findings, a phenomenological approach suggests that personal involvement in the subject under investigation may be not only inevitable for all seekers of knowledge, as Polanyi (1962) insists, but also once recognised, a positive

advantage (Barrett & Bolt, 2007). Gadamer points out that no-one is free of presumptions, attitudes, culture, tradition, subject knowledge and expertise, theories and our own personal experience, in other words, those things that he calls prejudice. When we are conscious of them and aware of their presence in our make-up or habitus, these prejudices, our own givens, are not only useful, they play an important role in empathic understanding and in our ability to interpret or construct meaning from experiences recorded in the data collected: “The recognition that all understanding inevitably involves some prejudice gives the hermeneutical problem its real thrust” (Gadamer, 1989/2004 p. 272). Prejudice, far from carrying a negative connotation, is here a “condition of understanding” (p. 278). Prejudices can become lenses to be brought in or excluded in order to understand something of a given phenomenon or to see deeper into the nature of the human condition. Before using these lenses a seeker must engage the reflective, phenomenological attitude and effect an epoché by abstaining from “theoretical, polemical, suppositional, and emotional intoxications” (van Manen, 2014, p. 222). Setting aside the natural attitude with its “preferences, inclinations or expectations that would prevent one from coming to terms with a phenomenon or experience as it is lived through” (van Manen, 1990, p. 185) helps the seeker in using the phenomenological reduction to see the world; to stand in wonder before the phenomenon revealed in all its strangeness and to allow what is given to show itself (van Manen, 2014) in itself, unfiltered through any presuppositions.

While employing these traditional devices in order to see, the researcher is looking for or even inventing “an approach that might fit most appropriately the phenomenological topic under study” (van Manen, 2014, p. 226), so the next phase for my research is description or reflective writing followed by analysis in search of themes. Van Manen describes the purpose of the reduction as: “to gain access, via the epoché and the vocative [reflective writing], to the world of pre-reflective experience-as-lived in order to mine its meanings” (van Manen, 2014, p. 221) and requires “a certain attitude of attention and thinking” (p. 221).

I am a musician and a teacher. To me the phenomenological attitude is the musicianly and the pedagogical attitude: the attitude of being present, here and now, open and listening to or for whatever will come. Van Manen’s emphasis on the need to “experiment with a methodologically informed inventiveness that fuses the reflective and the pre-reflective life of consciousness” sits well with me as an improviser and teacher of improvisation. The reduction is a means to an end: “to be able to return to the world as



lived in an enriched and deepened fashion” (van Manen, 2014, p. 227). Furthermore, the personal engagement in, or with, the subject of study combined with an ascetic, concerned and care-ful attention to our “dealings in and with the environment” (Heidegger, 1962, pp. 403-404) and the attempt to communicate through description and interpretation something of the lived experiences and meanings revealed, suggest that the hermeneutic approach to phenomenology partakes of the nature of artistic endeavour (Dissanayake, 1995; 2012). This is a project of hope in the unknown outcomes, and joy in the discovering.

### **A Philosophical Underpinning for Understanding Movement in My Data**

Most of the content of my data relates to my interviewees’ experiences of movement and music-movement relationships in my classes. To understand what these accounts might mean in a broader context I turned to the work of former dancer and philosopher Sheets-Johnstone. Sheets-Johnstone has achieved an extraordinary task in combining knowledge from an unusual range of disciplines and experiences including her studies as an evolutionary biologist. With great skill and agility, she has crafted a complex theory of the animate nature of human beings. Her assertions rely on fundamental facts of life that are so basic as to be easily overlooked: “We come into the world moving. We are indeed either movement-born or still-born. When we learn to move ourselves, we do so on the basis of what is already there: an original kinetic liveliness or animation” (Sheets-Johnstone, 2011, pp. 200-201). Sheets-Johnstone (2011) rejects the reduction of kinaesthesia and proprioception to positional knowledge by neurophysiologist Cole, philosopher Gallagher (Gallagher & Cole, 1998) and psychologist Weiten (2007) (Sheets-Johnstone, 2011, pp. 512-513) and asserts proprioception as the term for awareness of changes of position or shape of the body such as lengthening, compression, tension and decompression, and kinaesthesia as the sense of movement, in particular, the muscular sense of self-movement. This sense functions in two ways, the felt experience of movement and the perception of one’s own movement. Sheets-Johnstone (2011) also notes that tactility and kinaesthesia although different are “commonly intertwined” (p. 516) and considering the implications of being born animated and moving, states that: “This primal animation...entails a tactile-kinaesthetic body, a felt body, and thus entails kinaesthetic consciousness” (Sheets-Johnstone, 2011, p. 218).

Beginning from the primacy of movement to human aliveness, being and knowing Sheets-Johnstone builds her case step-by-step starting with the origin of motor

development which she calls “a process in which the infant itself is actively engaged”, the implications of this being that the child’s development is structured by movement rather than “neurological programmes or theoretical constructs” (Sheets-Johnstone, 2011, pp. 197-198). She appeals to research on infant-development from a Dynamic Systems Theory (DST) perspective<sup>114</sup> to account for the acquisition of knowledge and cognitive development. DST, as applied to child development, looks at real infants in real time and what they actually do in specific contexts of their own lives and environments. Thelen and Smith (1994) observed that “infants discover action and object categories through cross-correlation of multimodal experiences...hearing and seeing and feeling and moving are all time-locked and change together as the infants’ activity, state, and actions change” (p. 187). They assert that knowledge of the world is developed through action and sensory integration including the sense of movement (Thelen & Smith, 1994).<sup>115</sup> Of particular importance is the transition from non-directed movement to intentional movements such as reaching and locomotion and they show how these are linked through “interwoven fabrics of causality” with the development of “the ability to categorize, learn, and remember.” They therefore conclude that, “motor skills change cognitive abilities” (Thelen & Smith, 1994, p. 277). From this point of view

cognition is structured in activity, in movement. Knowledge is thus not a pre-existent something that enables an infant to do certain things; it is part of the process of doing them...integrations of sensory experiences are not the result of development; they allow development to occur.” (Sheets-Johnstone, 2011, p. 198)

Sheets-Johnstone follows Husserl’s one-time student Landgrebe in his elucidation of the “kinetic structures of experience” implicit in Husserl’s insight: “I move, I do, I can do” through to its logical connection to self-movement and a shift from static to genetic phenomenology implied, but not specified, by Husserl himself (Sheets-Johnstone, 2011, p. 199). She argues that since infants actively participate in their own learning by

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<sup>114</sup> Dynamic Systems Theory (DST) is an approach to the study of development that emerged from “advances in understanding complex and nonlinear systems in physics and mathematics, but it also follows a long and rich tradition of systems thinking in biology and psychology” from <https://onlinelibrary.wiley.com/doi/10.1002/9780470147658.chpsy0106>. Its application to developmental psychology was developed by Thelen. (psysc613.wikispaces.com).

<sup>115</sup> In contrast to Piaget who thought that movement originated separately from the other sensory systems as unguided reflexes (see footnote, Thelen & Smith, 1994, p. 211).

correlating their experiences of action and object, knowledge of the world is built up “by moving, and touching one’s way through it, apprenticing oneself by way of one’s body” (Sheets-Johnstone, 2011, p. 198) rather than through language or instruction. Most crucially for this research she points out that this apprenticeship continues throughout adult life. Observing the “kinetic spontaneity” of all animate forms, Sheets-Johnstone states that, “primal animation and tactile-kinaesthetic experience are at the core of our infancy and remain the unsurpassed core of our adult being” (Sheets-Johnstone, 2011, p. 234). Sheets-Johnstone’s evidence-based thinking results in a theory and approach to human being, learning and doing that suggests how movement and learning in general are connected and fits very well with my practice and the evidence from my research. In DE and DR students indeed apprentice themselves through their own bodies to the experience, knowledge and expression of music, and all the participants stated that they had had important learning experiences through movement in these classes which supports her assertion that this kind of learning continues in adult life.

## Procedures

Van Manen suggests a “dynamic interplay” between six research activities or procedures intended “to animate inventiveness and stimulate insight” and are not to be applied mechanistically:

- 1      Turning to a phenomenon which seriously interests us and commits us to the world;
- 2      Investigating experience as we live it rather than as we conceptualise it;
- 3      Reflecting on the essential themes which characterize the phenomenon;
- 4      Describing the phenomenon through the art of writing and rewriting;
- 5      Maintaining a strong and orientated pedagogical relation to the phenomenon;
- 6      Balancing the research context by considering parts and whole (van Manen, 1990, pp. 30-31).

Langdridge (2007) points out that some approaches to phenomenology<sup>116</sup> emphasise description and that this approach is often set against an interpretative approach (such as that used in Interpretative Phenomenological Analysis (IPA)). These approaches could be seen as complementary if description is essential to bringing a variety of phenomena to

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<sup>116</sup> Notably that of Giorgi.

light and interpretation is necessary to being able to move beyond the data to the understanding I seek (Langdridge, 2007, p. 122). However, considering interpretation and what data might mean can be approached in diverse ways and using a more psychological or a more philosophical lens. The understanding of the nature of things, events and their meanings often requires the recognition of dynamic complementarity between apparent opposites rather than, or in addition to, the polarised division into either/or (Sheets-Johnstone, 2016). When he was knighted, the great physicist Niels Bohr (who described the dual wave and particle nature of light and introduced the complementarity principle to Quantum Mechanics) designed his own coat of arms. It incorporated the *taijitu* (the yin~yang symbol also used by Dalcroze and incorporated into the façade of the *Festpielhaus* at Hellerau), and a motto: “*contraria sunt complementa*” – opposites are complementary. My research project as a whole and in its parts, relies on dynamically complementary relationships – indeed the name given to my rehearsal methods is precisely “Dynamic Rehearsal.” My approach will use both description and interpretation as is proper to a hermeneutic study (van Manen, 1990, pp. 180-181). And so “to the things themselves” (Husserl, 1970, p. 272; Heidegger, 1962, p. 50): the collection of data and how to acquire it.

## **Finding Participants**

### **The need for rich description.**

I intend to investigate the lived experience of performers in my classes. My concerns are not with empirical facts, evaluating outcomes, demonstrating efficacy, or in creating generalisations, but with the hidden treasure of the world of each performer and, following that, with any common factors in what they describe. To reveal the nature of the experiences of participants in my classes I need rich or thick descriptions (Geertz, 1973) from them. As I was in the unique position of being both their teacher and the researcher, I also hoped I would gain insights into my own teaching as a result of learning about their experiences. Little is said during lessons as the focus is on the development of an inner, sensory-kinaesthetic consciousness that in and through improvised movement connects music performed and music heard (acoustically and in imagination). As a result, although listeners and performers or students comment in lessons, there are few written texts other than student, end-of-course essays. Some are able to express their feelings in words without much difficulty but not everyone has this ability.

To answer my research questions, I needed a group of performing musicians who were current or former students of DE and DR and to keep the data manageable I decided to focus on the rhythmic class in DE since it is an essential preparation to DR which grew out of it. I had originally intended to do my research with current students I was teaching at RNCM but this turned out to be impossible for ethical reasons since the research should not have any impact on the students' exams. As a result, I looked for former students both from RNCM class and elsewhere.

### **Opportunities, Constraints and Boundaries**

Investigating the experiences of participants in depth requires time and the ability to go into depth so I needed a small number of people who would be able and willing to talk. Although I had worked with jazz musicians and improvisers, I decided to limit my interviews to those trained in a conservatoire environment and in the Western, classical tradition. This was partly because DR was created in that environment and most of my experience had been with this population and partly because improvisers, since they are not interpreters of the music of others but creators of their own music, are, in a very specific way, primary creators and bring a different dimension to performance. This could be a separate study. Owing to my travel and teaching schedule the opportunity to interview a number of former students presented itself without difficulty. People were very willing to talk and I interviewed freely without making prior decisions as to the make-up of the group. After a while an interesting spread of instruments, ages and nationalities appeared. I envisioned a set of idiographic studies of performers playing a range of instruments. DR was developed on string players and many of my current students were also string players. Consequently, there was an assumption at the RNCM that DE and DR were for strings and not necessarily applicable to other instruments. I wanted to know what both string players and non-string players would say. Originally, I had thought of interviewing six people but a duo from the Netherlands contacted me asking for coaching. This would allow me to do one, 'real-time' study – something I had originally excluded – and at the same time an ensemble. It had been impossible to contact all the members of ensembles I had worked with in the past as they often disbanded on leaving college and had been rather disappointed at the prospect of not being able to include an ensemble so I accepted immediately. In the end, I had nine interviewees and decided to include all of them since it turned out that between them they provided a spread across the professional life span. The ethnographer Harry Wolcott defines

serendipity as opportunities that arise that seem to go beyond simple good fortune and imply “a certain aptitude for making desirable discoveries by accident” (Wolcott, 2010, p. 45). It seemed I had this aptitude, because serendipitously, another intriguing dimension had been added to my group of participants

I decided not to use focus groups but to interview my purposively chosen participants singly because while focus groups can generate energy in discussion as participants bounce ideas off one another, what I was looking for was a focus on the memory of lived experience and depth and richness of description. I also did not want my interviewees to be distracted by others, feel reluctant to speak in front of others or to dominate or be dominated in a group. I knew that their experiences were of various types including the important pre-reflective experience. It would be a delicate matter to elicit descriptions of experiences that had perhaps never been clothed in language before and I anticipated that it might even surprise the interviewee. I thought that although they were neither children nor vulnerable adults and subject-matter was not problematic in the sense that they would not be invited to reveal personally sensitive information, nevertheless “linguaging experience” as Sheets-Johnstone calls it, might not be easy. Furthermore, I was sensitive to the fact that the description is not the experience and may “kill” it as van Manen points out in equating the problem of description with the gaze of Orpheus:

The problem of writing is that one must bring into presence a phenomenon that cannot be represented in plain words...[the writer] is always involved in a tensional relation between presentation (immediate “seeing” and understanding) and representation (understanding mediated by words)... the Orphean gaze unwittingly destroys what it tries to rescue. In this sense, every word kills and becomes the death of the object it tries to represent. The word becomes the substitution of the object. (van Manen, 2014, p. 370)

The issue of substituting the word for the experience arises in the descriptions offered verbally by my interviewees and in my own writing about them. We speak of “nailing” something when we feel we have got it just right. We have “pinned it down.” And yet how much might we lose in such pinning, such description, such naming? By naming we exclude all we do not name and so, all too easily, the fragile, the subtle, the deep, the hard to describe slip out of knowledge as if, perhaps, they had never been. If the evanescent cannot be laid hold of, how can we leave breathing space for the possibility of its

existence? This remains an open question for me. In bringing phenomena to light and then analysing them the phenomenologist walks the knife-edge between being and non-being. The one who wishes to do justice to phenomena and their witnesses can only fail and yet the siren-call of the attempt is compelling.

## **Methods**

Ethical approval for my research was granted by RNCM in June 2012. I created consent forms that included an agreement to participate in the research on the understanding that they could withdraw at any time; the option of disclosing their names or remaining anonymous; an opportunity to read the interview transcript and amend or withhold data should they wish to do so and an agreement that the data could be used in future, related projects. Thus armed, I embarked on the process of interviewing former students.

### **Data Collection: Interviews, Articles and Field-notes**

I decided to use semi- or unstructured interviews. This would generate a set of idiographic studies led by the interviewees that I could analyse and eventually compare in a cross-case analysis. As all those interviewed had studied with me it was likely that some of the interviews would be very much like conversations in which we arrived at an understanding together. This co-construction of knowledge offered interesting possibilities and is supported by Gadamer who also recommends that the researcher keep a diary (Langdridge, 2007, p. 123) and although I did not keep a diary in connection with the interviews which took place randomly with long gaps in between, I did keep field notes of my teaching for the academic year 2015-16 in anticipation that such a collection of accounts of my lessons from my own point of view might help in giving me some insight into my own teaching. I also had access to articles written by two of my interviewees and one student I had not interviewed, and the master's theses of three others (also not interviewees). Each interviewee was unhesitatingly generous in consenting to interview and in emailing me with further insights and experiences.

### **Data collection: The interview process.**

The first of these was Chui Tan.<sup>117</sup> I was booked to teach in Hong Kong just four months after our DR session and as I knew both she and Kai Liu would attend the course I wrote

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<sup>117</sup> The event relating to the experiences she described in interview is described by me as the Prologue to this thesis.

to ask if I could interview them. Following this the other seven appeared over time and I stopped interviewing when I had nine interviews of musicians covering the professional life-span from first-year student to experienced professional including men and women from different countries performing on a range of instruments (see Table 5) and including a duo.

The interviews were “historic” in the sense that most of them were asked about experiences they had had some years previously except the duo who came for coaching for a performance exam. I interviewed them the day after we finished and a second time by Skype following the exam as I wanted to know what had happened after they left me and also what had happened at the exam. Each interviewee was offered anonymity but they were very keen to talk about their experiences and explicitly wanted their names mentioned.

Chui Tan’s interview was originally intended as a trial run. I simply took the opportunity of interviewing her and Kai because it would be difficult to interview them at any other time. I had never interviewed anyone before and was not used to using the Zoom H4n Handy recorder and in fact set it to record at rather too low a level. Phenomenologists embrace serendipity and the unexpected: what Chui Tan told me and the manner of her telling were so extraordinary that her interview changed the orientation of my thesis, shifting an original, more equal emphasis on DE and DR to a stronger focus on DR. I had to include it.

Following this and having already completed two interviews, I went for a training session with Dr. William Taylor of MMU, read the book by Gubrium and Holstein, (2003) that he recommended and opted for a semi- or un-structured interview style as I had done in Hong Kong. Accordingly, I prepared the interviews with a list of basic questions beginning with their background, musical education and training before they appeared in my class. As I had not asked the two Chinese interviewees for this information I emailed them for these details which they were happy to send. The list of questions was short, leaving plenty of room for elaboration and the appearance of the unexpected. I was also ready to abandon it if something interesting came up and to return to it if the interview seemed to be going off track.

All the interviewees were asked to describe and talk about experiences in movement and music in DE and DR and needed to be able to convey in verbal terms events and experiences that are not verbally given or modulated. Chui Tan found her own unique and beautiful way of doing this by using paintings that she felt showed what she



felt. I used F5 Transcription Pro software and a transcription pedal to transcribe the interviews and analysed them by hand as I felt that using software might not be ‘hands-on’ enough and I would miss the essential subtleties needed for my investigation. In some cases, I did not understand what they meant. This applied particularly to Kai Liu whose English was very limited and I emailed him for further explanation which he was happy to send. Other candidates emailed me spontaneously if they thought they had forgotten to say something. In each case I sent them a copy of the transcription and asked them to confirm that this was indeed what they said and what they meant. They were offered the chance to change or delete something if they wanted to and no-one did except Chris who wanted to be sure I described him as coming from The Netherlands and not Holland.

## **Analysis**

To analyse my data, I pushed the text to the left of the page leaving a blank column on the right. As I read through the text I noted comments and themes that were of interest to me, appeared repeatedly or that seemed to capture something unique – a “gem” as described by Smith (2011, see below). I went through each interview several times. As I am very familiar with this work and have heard participants comment on it many times, I am familiar with the sorts of things people often say so in addition to noting the familiar, I also paid special attention to unusual or unique comments. Once an interview had been analysed I listened to the recording again and checked the transcript. I had transcribed different kinds of sounds such as “MMm” and “Er” as some interviews were peppered with sounds of this kind while others had scarcely any. I also noted the moments of laughter that seemed to indicate surprise or enjoyment.

In analysing the interviews, I was careful to look at what they said from the researcher’s point of view. Having started by talking about their first experiences and their expectations of the classes they spoke very freely and I rarely had to say anything except to ask for confirmation or clarification. Occasionally I found myself slipping into teacher mode and pulled back to my researcher stance. I found it easy to open myself to whatever happened and each interview followed its own unique pattern. On reflection I realised that I also had no difficulty avoiding the influence of theoretical thinking. I ascribe this ease to my own preferred mode of functioning which is precisely to go with experience first and later to see how that fits with theoretical thinking or how one could theorise about it. The main issue was finding the balance between the teacher – who knows the subject and must use that knowledge in forming questions and encouraging

comments so that the former student felt heard and was happy to talk – and the researcher who is in a sense ‘innocent’ of the subject and maintains a sense of wonder before it; who makes the familiar strange. I needed to listen carefully and to apply the epoché, not only with respect to my prior knowledge and assumptions but to the data as it unfolded. As I worked through the interviews I began to notice that some themes came up again and again and as each interview was to be a unique study in its own terms I was careful to avoid ‘cross-contamination’ between them and to create a list of themes for each interviewee that corresponded not only to the content but to the emphasis placed on it and to that individual’s style of speaking. For this reason, the list of themes for each interviewee varies in length and apparent complexity.

Van Manen (2014) states that a good phenomenological analysis can only be conducted on concrete experiential accounts and not interpreted experiential accounts, and allows the inclusion of opinions, perceptions, explanations and beliefs only to the extent that they lead or give access to the lived experiences (van Manen, 2014, pp. 299-300). My interviewees sometimes described what their experiences felt like to them and in the next breath reflected on their feelings. Sometimes their reflections sparked off another description of lived experience or caused them to talk more about their experiences. I felt that intervening or directing their responses too much would not be helpful. I was caught between two, seemingly contradictory phenomenological attitudes: one of trying to focus the data on pre-reflective experiences and the other of not constraining the interviewees within rules. The phenomenologist is also encouraged to wait and so I encouraged them to talk as they wished rather than manipulate their expression in any way. If I needed to know more about something, I returned to it once they had said all they wanted to say. For this reason, some of the interviews were very long.

The interviewees were asked if they had used any of what they had gained from the work we had done in their own subsequent practice. This produced much data relating to how they used it in their own teaching and how they devised new exercises based on what we had done. I chose to include this material in the data analysis although it was not directly connected to their experience of DR and DE as such because it showed how they had internalised what they had experienced and were able to use and apply it themselves unlike my professional colleagues who only watched sessions but did not perform in them and who had expressed difficulty coaching students using DR.

I chose to keep all nine interviews although it is a larger number than recommended for this kind of study because I found I could group them in an interesting way: three chapters with two interviewees per chapter, students, early career performers and a duo; one man and one woman per chapter with a group of three female experienced professionals as the fourth chapter. At the end of each chapter I made two comments: as the teacher and as the researcher. This was an interesting exercise in itself as it helped me to keep the two roles distinct. I analysed the data in several different ways: the first was free-hand and focussed on the evident content of experience and what they said about it. The second was an incomplete application of the analytic strategies in Interpretive Phenomenological Analysis (IPA). I was looking for key statements to inspire section headings so I performed a first analysis of Chris's interview loosely following IPA and consciously looked-for gems as described by Smith who presents the gem as "the relatively rare utterance that is especially resonant and offers potent analytic leverage to a study" (Smith, 2011, p. 6). Smith considers the gem in relation to hermeneutic and hermeneutic phenomenology and offers a "speculative spectrum of gems, in terms of the degree to which the meaning of the gem is transparent in the manifest utterance. The spectrum is from shining through suggestive to secret" (Smith, 2011, p. 6). I presented this work at a research forum and used my own, hand-drawn mind-map to show in a single image how all these themes and gems related to one another (Appendix O). The third analysis brought something quite different and arose, again, through an unplanned event: I had pneumonia and could neither read nor write for a long time. Gradually, as I started to think (and worry) about my data and how to pull together what had become a very long and loose piece of writing, I began to see other, deeper emergent themes and my final analysis settled on these themes into which my previous analyses fitted quite snugly. As I worked through these deeper themes I began to see that they corresponded with the "Dalcroze Subjects": Time, Space, Energy and the dialogic and communal nature of teaching and learning. They also corresponded with the four fundamental lifeworld themes or "existentials" that van Manen proposes as "especially helpful as guide for reflection: lived space (spatiality), lived body (corporeality), lived time (temporality) and lived human relation (relationality or communality)" (van Manen, 1990, p. 101). I felt as if I was on the right track. There was resonance and correspondence all round that did "not *point out...the truth*" but did seem to "*point to something.*" (Henriksson, 2012, p. 135, emphasis original). A final insight revealed the whole as a story about discovery and dialogue between self and other.

## INTRODUCTION TO THE CASE STUDY CHAPTERS FIVE – EIGHT

To cover the professional lifespan from student to experienced performer, I collected data from nine men and women between the ages of 19 and 64 from Asia, Europe and North America. They came from diverse backgrounds, played a variety of instruments (full details of each participant are shown in Table 5 and their profiles in Appendix N) and were more than willing to be interviewed. Each of them waived the right to anonymity and furnished me with a photograph I could include. They told me that being interviewed had been an interesting experience and that reading the transcripts was revelatory, and had caused them to reflect again on their own experiences and practice. Shortly before submission I asked them to confirm that they were still happy with their original agreement for their names to appear in the thesis and all agreed that they were. The nine, idiographic studies are grouped as follows:

Chapter 5. Two students (one male, one female)

Chapter 6. Two young professionals (one female, one male)

Chapter 7. A musical partnership (one male, one female)

Chapter 8. Three established performers and teachers (three females)

During the course of these semi-structured interviews I followed each participant's interest. They were extremely generous with their time and in sharing their experiences. Some spoke at length about their backgrounds before encountering DE, others focussed more on the present. I wanted to know if there were particular exercises they had enjoyed or found challenging and what it had felt like to play standing on the trampoline or sitting on the ball. I asked about their experience of rehearsing their piece in silent movement using the ball and if they were applying any of the work we had done in their own practice or in teaching. In each case my reflections as teacher and as researcher follow the presentation of the data. The chapters conclude with a further reflection on the participants as a group.

**Table 5.**  
*The nine interviewees*

Name	Instru- ment	Country of origin	Year of Birth	Age at DR Exper- ience(s)	Age at interview	Professional status at DR experience	Prof. status at interview	Dalcroze Training before/including DR	DR sessions before interview	Application of DE and DR
Finlay Hare	'Cello	Jersey (Channel Is.)	1994	21	23	Student: RNCM BMus 1	Student: RNCM BMus 3	18 hours rhythmic including DR	1	Personal practice
Sara Salloum	Guitar	England (Ukrainian/ Lebanese)	1996	19	20	Student: RNCM BMus 1	Student: RNCM BMus 2	18 hours rhythmic including DR	1	Personal practice
Kathryn Williams	Flute	USA	1987	26/27	28	PG Student: RNCM MMus/ Int. Artist Diploma	Freelance flautist and teacher	30 hours rhythmic including DR + 6.5 rhythmic & DR	1 + 6.5	Personal practice + teaching children & adolescents
Kai Liu	Piano	China (Beijing)	1983	27/28	29	PG Student: Masters IJD, Geneva	Teacher Central Conservatoire Beijing. Pianist	2 years full-time study IJD, Geneva	1 + observation	Personal practice + teaching children & students
Chris van de Kuilen	Piano	Netherlands	1980	23/36	36	BMus Student: Fontys; Masters student: Fontys	Pianist & teacher, Fontys University	Several short courses UK & Netherlands	3 courses, practice + 12 hours	Personal practice, rehearsing co- performers & teaching students
Anne van Tilburg	Mezzo- soprano	Netherlands	1976	40	40	Freelance singer	Freelance singer	12 hours mixed rhythmic & DR	12	Personal practice
Rebecca Spencer	Viola	England (UK)	1980	26/27	35	PG student: RNCM PGCE with Specialist Strings 2	Freelance viola player & teacher	2 yrs RNCM PGCEwSS. Additional short courses.	1 + 2	Personal practice; teaching children, adolescents
Lis Dooner	Flute	Scotland (UK)	1949	57 - 63	64	Flautist: Scottish Chamber Orchestra	Freelance flautist & teacher	3 x 1 week Summer Schools UK	3	Personal practice + teaching flute
Chui Tan Lee	Violin	Hong Kong (China)	1969	43	43	Freelance violinist	Freelance violinist & teacher	Short courses: Geneva, USA, HK, UK.	1	Personal practice + teaching violin students

## CHAPTER FIVE

### THE STUDENTS: FINLAY AND SARA

#### Introduction

First year string students receive twelve, 90-minute lessons of Rhythmics and DR – a decision of the previous Head of School<sup>118</sup> who had seen the results of DE and DR and felt that this would help the students with many aspects of musicianship and performance. The current Head sees it as helping students to get a better sense of their physical selves and useful musically and in the building of sound instrumental technique. The course is not part of the BMus. Usually there is a core group of students who always attend and patchy attendance from others while some never appear.

The first year in a conservatoire is a difficult time for many students who have been among the most successful players at home and now find themselves one of a large number of good players. Their first-study teachers often change their technique and as a result they may not be playing any repertoire. They are living away from home for the first time and are often diffident, shy and reluctant to speak in class although some like to stay behind to talk a little after the lesson. I had not planned to interview students from this population because even post-graduate students often find it difficult to put words to their experiences of something so unusual as DE and DR—they had, after all, chosen to play rather than to speak or write. However, in 2015, one 19-year-old guitarist was keen to discuss her thoughts and experiences. She readily agreed to an interview. Second and third year students often approached me in the canteen to ask why they did not have more lessons in Dalcroze. One of the most persistent was a cellist, Finlay Hare, who came from a large class that started lessons in October 2013. Finlay evidently enjoyed moving. He played once in DR and two years later, when he was 22, he approached me to ask about lessons. I asked him if he would agree to be interviewed and, although he was not sure how much detail he would remember, on May 11<sup>th</sup> 2016 we sat down to talk. Finlay's

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<sup>118</sup> RNCM is divided into Schools of Strings, Keyboard, Vocal Studies, Woodwind, Brass and Percussion and Academic Studies.

style of speaking is generally slow with long pauses. In analysing his interview, I came to feel that what he did not say was often as significant as what he said.

## Finlay Hare – Cello



### Background

In a physically very active childhood in Jersey, Finlay played hockey, cricket and badminton. He had been a keen swimmer and a successful junior competitor representing Jersey in athletics<sup>119</sup> but music had always been present, mainly through his mother who chose the cello for him. When the time came to choose between the cello and sport, he chose the cello largely because he felt he had more in common with the other members of his school's close-harmony choir than with the members of the football team. At around the age of 15 he started to consider music as a career. He practised hard and obtained a place at Chetham's,<sup>120</sup> a specialist music school in Manchester. Subsequently he went to RNCM where he found DE on his first-year timetable. The word reminded him of a friend who lived on a Steiner commune in France and he imagined it was Eurhythmy, to him a "hippy, slightly flowers in your hair" sort of thing. The themes chosen from Finlay's interview are as follows:

1. Movement: from sport to music.
  - a. Physicalising the abstract.
2. Ease, fluency.
3. Usefulness.
4. Performance anxiety.
5. Enjoyment.
6. Hard work.
7. Sociability.

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<sup>119</sup> Hurdles, running and cross-country.

<sup>120</sup> Chetham's School of Music is an independent, co-educational music school in Manchester city centre, North West England. Chetham's is sometimes abbreviated to 'Chets'.

My teacher's and researcher's reflections follow the presentation of Finlay's data.

## **1. Movement: from Sport to Music**

*"I enjoy being on my feet as opposed to being on my bum."*

Finlay immediately engaged with the Dalcroze lessons and thought this due to his lifelong enjoyment of movement. He was surprised and puzzled at the reluctance of some of the other students at "how unwilling people were...to try to be involved and to at least take on board what you were trying to get us to do, to feel and, for me, the importance of it." He ascribed a heightened awareness of how the whole body moves to the "odd...and quite specific" movement required when bowling in cricket: "you have to take quite a lot into consideration there." Developing an awareness of movement when playing was essential for musicians, and as far as Alexander Technique and Dalcroze were concerned: "it just seems very sort of obvious that it's useful."

He particularly enjoyed those exercises that focussed on pulse, tempo and metre. He enjoyed the "conceptually simple" activities of jumping over ropes,<sup>121</sup> alone or with a partner, or using the ball (bounced or thrown).<sup>122</sup> Of the jumping exercise he said:

you just have to move in time and just try and sort of calculate how much force to put into the floor, I suppose, to try to keep you up in the air for however long and try to get a good feel.

### **1.a Physicalising the abstract**

*"It's having the connection aurally and physically."*

Finlay was interested in the two-part work in which the class had to identify the bass part by stepping its rhythm<sup>123</sup> and recognised the way it made aural training physical—"not so much on a sort of musical, emotional, semiotic...rather like an aural, physical exercise, it was challenging, it was difficult but it was sort of very tangible." It had been disconcerting to find himself unable to distinguish which rhythm was played in the treble and which in the bass, even when these were not close in pitch: "the aural perception of it was enlightening and worrying at the same time!"

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<sup>121</sup> Appendix J, no. 3.

<sup>122</sup> Appendix J, no. 7.

<sup>123</sup> Appendix J, nos. 12, 13.



When he sat on the ball to play, he quickly made connections with his limited experience of Alexander Technique: “the things I did know were sort of working automatically by sitting on the elastic, moveable surface, and the sensations you would look for on the Alexander table started to come through that much more easily sitting on that.” Recounting his memory of sitting on the ball provoked other thoughts and recollections. He had found the exercises in phrasing:<sup>124</sup> “not so straightforward ... more challenging ... a bit more arbitrary, I think, and for me it didn’t have such a great connection with my whole body and, thinking about the music, I felt quite disconnected.” Working on foreground and background, where phrases went, and the connection with the audience in the silent movement of DR<sup>125</sup> was particularly “taxing” but he saw this in a different light when he came to think about performance anxiety.

Finlay considered that the player’s movement needed to connect in an optimal way with the music, both imagined and played, in order to get a good result. The ability to connect one’s own movement with music was, ultimately, what made the difference between an adequate and an elite player:

If your movements are not in sync or not complementary of the music then I think it’s always going to be hard to play music the way you might think it...I think we all think the right things when we see a piece of music or listen to it and we all appreciate what we should do to it, but maybe the difference between some really good performers and performers who are not so good is their physicalisation of what they hear in their head.

For Finlay, this “physicalisation” was sometimes a mechanical or technical matter and the player needed more practice on the instrument, but:

at a certain point, it is about how involved you are as a whole person in the music so that obviously means physically as well. We are a physical thing and a cello and a violin are things that exist and you’ve got to move in accordance with your instrument and kind of have an understanding of how to get the sounds you want out of it according to the music, and obviously that’s just dependent on how you move.

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<sup>124</sup> Appendix J, nos. 15, 17.

<sup>125</sup> Appendix J, nos 8, 8a.

In addition to addressing the physicality of playing itself, Dalcroze offered him a lot rhythmically. It was “very good at grounding a sense of pulse and rhythm.”

## **2. Ease and Fluency**

*“It’s definitely freer on the ball...it was easier to play.”*

Finlay was concerned with a sense of ease and comfort when playing. Sitting on the ball physically comfortable and he noted that the sense and sensation of phrasing seemed to improve naturally:

It felt more comfortable and the phrasing just seemed to happen more easily. Musically the phrases also seemed to gain some sort of elasticity, as it were, seemed to flow more organically. Sounds a bit simple but I would attribute that to the fact that I was sitting on an elastic ball, I suppose.

In the weeks following DR, Finlay returned to the studio and practised sitting on a ball. He also tried imagining the physical nature of phrasing but felt he needed more time if he was to absorb all he was discovering:

There was a lot more to discover, but also a lot more to just reaffirm—because we learnt a lot of basic principles which, when learnt in the right sort of way, can really go on with you for ever...if I had more than 12 lessons in my lifetime it would obviously stick that much more.

## **3. Usefulness**

*“A very useful and powerful tool.”*

Unhurried in speech, Finlay took time to think, ponder and consider. The 12 lessons his group had taken were not sufficient to embed all his new experiences, the material and the various ways of attending to, thinking about and practising music. He felt that the college should make the classes available for longer and was “a bit miffed” at not having more lessons. The reason for this annoyance was that he felt this work was “obviously useful.” Its usefulness lay in the way Dalcroze training created “a sort of wider web of understanding. Music exists as an aural sort of sonic thing, but the way it’s produced is a

physical action and at the end of the day you have to move.” The notion of usefulness was applied to anything that served what was important or worthwhile and for Finlay this included the good of humanity in general, sport, education and art. He wanted a career as a performer and was keen to pass on his knowledge through teaching. He thought that children’s health and education would benefit if they were able to begin Dalcroze at an early age: “it could be really useful...if it became part of their personality because it’s all about being natural and organic and letting...and...it seems quite healthy.” The following statements made early in the interview indicate another, deep root to Finlay’s engagement with Dalcroze:

I think there’s an importance or an element of truth in virtually anything in a way, and it’s up to the individual to kind of see, to perceive it...It can get quite abstract but there was a very clear line between what Dalcroze is and how you can take that into music.

#### **4. Performance anxiety**

*“It would benefit everyone.”*

Finlay was convinced that the whole college would benefit from a good understanding of Dalcroze which could be very useful in performance and in addressing performance anxiety. The enjoyment of music with which everyone entered college was lost when training became very technical and “judgemental.” He noted that few students were happy performing and almost all claimed they became very anxious before a performance. As a result of “trying to produce a good product we forget why we do it in the first place.” Observing that “we get better at the things we practice” he pointed out that much expert teaching focussed on getting rid of bad habits and on not making mistakes. The “negative thought patterns” that arose from focussing on what the player should not do never arose in a Dalcroze class because so much work was done away from the instrument in movement: “if you practise with thinking about how you’re going to move in accordance with the music then that’s another thing to focus on in performance.”

As a successful sports competitor, Finlay knew the ups and downs of competition in a field other than music and appeared able to preserve a certain equanimity with regard to success and failure. Perhaps he had learnt to be philosophical about failure at an early stage in his life. Although he seemed to have a relaxed attitude to the competitive

environment of the conservatoire, when he talked about performance an underlying anxiety was revealed, especially about exams and assessments. He felt that the focus on positive, useful and practical things learnt in DR could prevent the player from worrying about examiners: “you can actually think about something useful...remember something you’ve learnt in a session like that or use the tools we were taught, thinking about the ball and where to phrase.”

## **5. Enjoyment**

*“I thought, I really enjoy music, so I will try and pursue this as a career and consequently went to Chets.”*

Finlay took up playing the cello professionally because he enjoyed it. He had enjoyed the company of others in school choirs and team sports and the. The Dalcroze lessons were “jokey and light-hearted” providing a rare opportunity to have fun with music and the “fun and happy” environment of the classes helped from a performance point of view. Just thinking about the atmosphere in class would have “a calming effect because you can start to relate what you’re playing with something that wasn’t hyper-critical—even for a split second.” The player’s sense of ease would, in turn, put the audience at ease. It was because learning was made easy in such an environment that he had kept “banging on” about the need for more lessons. He was surprised that more students did not “partake properly” and sighed philosophically: “Everyone has their problems, I suppose.”

Finlay spoke with interest but not excitement about his professional future. He sought a “varied, conservative-style, portfolio career”, and his ideas appear realisable and within his grasp. This career would include teaching. He wanted to use his Dalcroze knowledge for the benefit of his students and was considering training.

## **6. Hard work**

*“I tried very hard and then auditioned.”*

Finlay’s relaxed approach and modest ambitions belie a tremendous capacity for hard work. As a child, he must have worked hard to achieve such good results in so many sports. He prepared his audition for Chetham’s school “within about a year” and must have played very well since standards are very high. I was interested in what he felt about the cello, since the decision that he should play it was his mother’s, not his own. He replied simply: “I could have been a pianist.” He still enjoyed playing the piano.

## **7. Sociability**

*“a way for me to get into music was just because I enjoyed the company of the people who did it”*

Running through the interview was Finlay’s fundamentally social attitude. Although he liked to practise alone in the studios at college and is not talkative by nature, his pleasure and his aim was to make music with and for others. He wanted to play in orchestras and chamber ensembles with a little recital work and he is interested in how children are taught. He considered that first year students were very self-conscious and embarrassed about moving and that the Dalcroze sessions should be offered to second or third year students who would be more mature and ready to take it on.

### **My Teacher’s Reflections on Finlay**

Finlay is clearly a competitor but does not seem to have a competitive attitude to others. In class, he is quiet and does not draw attention to himself. He works easily with other students and has a friendly manner. He moves through the space in a rather springy way with light vigour, the centre of gravity seemingly fairly high: there is not a lot of sustained smoothness in his movement. Maybe it was the lack of this dimension that made it difficult for him to latch on to the exercises on legato phrase line. Although he enjoyed movement, the rhythmic and DR exercises did not all come easily to him. Despite years of training in sport and at an elite music school, connecting ear, bodily movement, musical rhythm and musical expression was more challenging than it at first appeared and he felt that Dalcroze had a lot to offer him. At the same time, his views on what performers need to play well show an ability to focus on practical essentials and analyse them clearly. He thought deeply about the importance and meaning of sport, education and the arts in the lives of human beings in general and considered each person responsible for discerning the truth of these things. In class he focussed on his work and never tried to persuade others to adopt his views. In group work he was attentive to the needs and ideas of others, proposed solutions and was ready to try out theirs. Willing to follow or lead according to the needs of the moment, he seemed inclined to daydream but would suddenly produce an unexpectedly cogent analysis of some point.

### **My Researcher’s Reflections on Finlay**

Finlay is a man of few words and I was interested in the spaces of Finlay’s discourse, during lessons and in the interview – in what he did not say. It occurred to me that he was

a careful listener and his pauses and unhurried speech resulted from a habit of attention and a desire to listen. Except for brief acknowledgements of anxiety in performance, he never mentioned difficulties of any kind. His voice is rather flat, often vague, and the tone is never enthusiastic: he does not use superlatives of any kind, and yet he is both enthusiastic and determined. After the interview, he asked to follow the first-year course again and attended weekly, staying behind after lessons to talk, mainly about his physical concerns with tension and back pain. He was clearly very engaged and challenged by some of the exercises. He has a strong moral anchor. For Finlay it is self-evident that things should be useful and what is useful should be passed on for the benefit of others. This seemed so obvious as not to require either explanation or justification: he is practical and pragmatic. In 2018, following a period of private study and working for his father as a shepherd, he accepted work as a cellist in Bergen, Norway.

The next section is devoted to a very different first-year student: 19-year-old Sara Salloum.

## Sara Salloum – Guitar



### Background

Sara was born in England of a Ukrainian mother and Lebanese father. She studied piano and saxophone in addition to guitar. Her older sister and a younger brother also played three instruments each. Sara's preferred subjects at school were English, music and, despite her shyness, drama. The family moved around a great deal and she attended a number of different schools in different countries. She started group, classical guitar lessons in Oxford, age 7. A year later in New Zealand, she took individual lessons. A move back to the UK brought 15-year-old Sara to Aberdeen City Music School (ACMS), where she was surrounded by other, highly motivated children and received excellent tuition. She was a keen swimmer and had done some yoga and kayaking but otherwise she had done very little sport (no ball games) and no gymnastics or dance.

Sara spoke rapidly with few pauses. No sooner had she formulated one idea than it set off a concatenation of further thoughts, links, memories and observations. I began to feel I was interviewing a pinball machine as I watched her thoughts ricochet from one set of pins to another and then a third, all around the board of, what turned out to be not just music and musical performance but life itself. She made many important discoveries during our classes all of which came together in DR. By the end, the guitar shifted from a passion and the central means of musical communication in her life to one tool among many for human, musical expression.

The themes to be explored from Sara's interview are as follows:

1. Wonder, enthusiasm and enjoyment.
2. Teachers.
3. Self-awareness in a social context: the personal connection.
4. Skilfulness.
  - a. Feeling natural.
  - b. "right."
5. Discovering and making connections for oneself: self-management of learning.
6. Meaning and intention.

## 7. Being an artist.

Sara's interview contained a great deal of complex information that is revealing of her experiences, of herself, and of the way that she thinks, makes connections and constructs meaning. The emphasis she put on her musical life before College far exceeded that of any other interviewee and she presented her experiences in sequential blocks beginning with her childhood.

### 1. Wonder, Enthusiasm and Enjoyment

*"so wonderful."*

Sara's Ukrainian mother thought Sara sang well and chose the guitar for her, thinking that she would accompany herself singing, but it was the guitar itself that became her passion:

I was so mad about the classical guitar...I don't know what it is about the guitar – I always used to love lessons...I sing in choirs but I think the guitar is so wonderful because it is a chordal instrument...and you can do everything with harmony...I love harmony and so driven by harmony more than melody because the guitar can do that all by itself.

Sara's enthusiasm about music and the guitar were evident from the beginning of the interview. She discovered an enjoyment of movement in the Dalcroze classes and, after the end of the course, signed up for a term of flamenco:

I've always wanted to do dancing but never did before...dancing's extremely fun...it's more of a whole body thing with music rather than just your hands...so I suppose I enjoyed just what dancing is...being able to feel music throughout your whole body and sort of express things.

She particularly enjoyed moving with others and feeling how her own body moved. Her enjoyment is not merely hedonistic, it is closely attached to other, strongly, motivating elements, the first of which is a sense of wonder. The guitar, her teachers in Aberdeen and her current guitar teacher are all wonderful, partly because they are very inspiring people who are very skilled and complete musicians and teachers.



## 2. Teachers

*“really wonderful tuition.”*

At ACMS Sara had “the most wonderful theory teacher and wonderful instrumental teachers as well.” She identified particular teachers as playing a central and decisive role in her development. The first of these was her theory teacher: George Taylor:

a big part of the reason I’m here was because of him...he had such a wealth of knowledge and...an unbelievably wonderful...varied and experienced life...I tried to get everything I could possibly learn from him.

Responding to her enthusiasm and love of the subject, her teacher generously gave her up to 3 hours a week of extra musicianship lessons before school. These lessons covered renaissance, baroque and classical styles, harmony and counterpoint and Sara wrote a fugue which “was really fantastic.” His teaching methods were “unorthodox” and “very accessible.” Instead of teaching the rules of harmony he invited her to “look for what sings with the bass note”: “it felt effortless, the way he taught me to do it...to see things...to look for shapes in the music...the lines are telling you...the music is telling you what it wants.” For Sara, the teaching and learning relationship is a partnership and she found they were well-matched: “He adores teaching and I adore being taught.”

These lessons led Sara to choose the joint course with Manchester University (MU)<sup>126</sup> and to sign up for extra courses there: “I enjoy being taught and performing.” She was motivated by a love of learning as much as by a love for performing music, and anything that furthered either goal was a source of delight.

She was equally enthusiastic about her guitar lessons with Craig Ogden: “I think my teacher’s actually really wonderful...at looking at the whole, at everything when you play...he’s very particular about the way that you sit and about feeling grounded.”

Sara was excited by being given an insight into someone else’s thought processes and by being enabled to make discoveries for herself and was inspired to help other, struggling students using the same approach. She enjoyed witnessing the dawning of the other’s understanding: “I found that really exciting, to see somebody else’s realisation.”

Sara’s appreciation of her teachers sprang from their ability to include her in their worlds as one not only capable of appreciating and sharing their enthusiasm and

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<sup>126</sup> This course is only available to the most academic as well as the most highly achieving students on their instruments.

knowledge of music and music-making, but as one who has the capacity to join them. They help her to acquire skill, knowledge, understanding and insight, and to attain another goal: that of making sense of her thoughts and experiences.

### **3. Self-awareness in a Social Context: The Personal Connection**

*“I really enjoy thinking about the audience and what they are hearing.”*

Sara enjoyed learning and teaching and was clearly interested in the opinions of others and in how people interact. She had received mixed reports on the Dalcroze lessons from other students: some were enthusiastic and found the classes fun and uncompetitive but others said that they felt very awkward and did not really understand what the lessons were about or how they connected to music. As a shy person, Sara imagined that she too would find them “really hard and awkward.” Just the week before she was to play, an older student advised her never to play in the classes saying that rehearsing a piece away from the guitar with a ball was “mortifyingly embarrassing” for both player and audience. Sara imagined that she, too, would “want the ground to swallow me up” but decided she must forget these opinions:

there must be a reason for this and if I want to benefit myself as a musician...this is the chance to do it. It's ridiculous to inhibit yourself by feeling shy and nervous and embarrassed, so I just decided to do it...and I'm so pleased I did [laughing] 'cos otherwise, all of this, I don't think, would have happened.

To begin with Sara enjoyed being able to move around the room with a large group of people “that is fun...you can feel just like one of the crowd.” She particularly enjoyed the floor exercises we did in which she was able to: “feel the way your back feels...the moments when you become really aware of what your body is doing or how it feels, or how it moves.”

Keeping the decision to engage in mind became easier with each succeeding lesson until eventually she entered the studio “completely in that mode of I'm gonna try and really be aware of what my body's doing...how do I feel?” From week to week, as her experience was built up, bodily awareness, sensation connected to music, experience and understanding came together in a new way. These personal revelations achieved through bodily connectedness became even clearer and more intense in DR. Eventually she

identified feeling music with the whole body as the main element of the class that pulled everything together and allowed her to make connections:

what I found with Dalcroze, what it was leading to for me, was getting you to realise that the phrasing and shaping and the sort of gestures that we get in music are sort of like auditory representations of real life, movement, momentum.

She recognised that many students wanted “instant gratification” and were not ready to give time to building up the “individual skills that we learnt along the way”: “I really feel like it revealed itself over the course of time and particularly at the end it was sort of, you know, realisation one after the other, like bang, bang, bang, and really, you really took off.” I asked if she thought there was anything I should have done differently to help first-year students engage better. Although she thought it was a pity that they had not stayed the course, she said “it serves them right somehow” and questioned whether:

doing anything differently would change the outcome in the end, change like how much you feel like you’ve realised something wonderful and it’s – you have a lot of freedom...I mean, I loved the way that it happened for me, you know, even though I didn’t understand what the point was at the beginning or felt a bit awkward...looking back now, I wouldn’t want it any other way. It’s like going on an adventure and you’ve no idea what’s going to happen and then, you know, you can be so pleased about the outcome [laughing] so it seems to me a shame to change any of that – but then you really want more people to stick with it.

Sara’s self-consciousness about being seen moving did not apply to playing the guitar where all her attention was on what she could communicate to her audience. She was concerned about what might make someone want to come to her recital instead of buying a CD recording of a great player and, having thought about the story of a recital programme and educative aspects, she alighted on the personal aspect:

they should be so engaged watching you as well, it should be like an act of interest and splendour and wonderful technique, just from the mechanical

point of view but at the same time you should be sort of enchanted by all the decisions that the musician's making...how do you make it memorable for them, how do you convey, on the very first listening, exactly what you are trying to say—so you can be very over-the-top.

Sara's awareness of others also affected her engagement with ensemble exercises. While she considered ensemble skills extremely important, the partner exercises presented problems that she ascribed to her lack of previous experience in ensemble playing, especially in New Zealand where she had never come across another guitarist. She found herself "very concerned about what my partner's doing—that made me aware of the complexities of playing with another person." As a result, she found it difficult to connect the ensemble exercises to her interest in "that fundamental meaning of music" which was the immediate focus of her concerns at the time. Sara's shyness seemed connected not to being seen but rather to being seen to do something that lacks fluency and skilfulness and it is to the importance of fluency, skilfulness and naturalness that we turn next.

#### **4. Skilfulness**

*"It looks extremely skilful."*

Sara wanted to bring the audience the same sense of wonder that she herself experienced in relation to music – a wonder partly at music itself and partly at the expertise required to perform it well: "I like people's reaction. People often don't expect you to be playing classical guitar, I think, and it looks extremely skilful."

Sara enjoyed feeling skilful when she wrote a fugue and when performing cross rhythms between the hands and feet: "when you get it quite quickly, that's very [laughing], that's quite gratifying." Skilful actions were characterised by their effortlessness, which is in turn "natural" and "right": "when phrasing is right and it feels natural, kind of, you feel it instinctually in yourself when you hear it." Sara thought that the performance of a truly skilful musician should be technically full of "splendour and wonderful technique" and the audience should be carried along in the moment, enchanted by the musician's interpretative decisions and feeling that these decisions and the performance as a whole are not only inspiring, but "make sense." For Sara, "rightness" is connected not only with emotion and physical sensation, themselves already closely linked, but with the feeling that her interpretation of a piece of music "feels natural."

#### 4.a Naturalness

*“Innate to humans, natural and effortless.”*

Sara thought that the audience could only tune in to the intention of the artist and relax if what they are shown “feels natural.” What feels natural is felt by everyone because “we are all one species”, “our brains are all incredibly similar” and the brain “enjoys what it recognises” and art, grounded in the artist’s own experience, is “created by people for other people.” She compared these natural feelings to physics and the experience of the sense of gravity. Of the dropping of the ball she said: “it’s natural, you know, phrase, and that’s what we’re reflecting in music.” Her feelings of what is “natural” and the sense of “rightness” apply to all art and all artists.

The extra courses Sara enrolled in at MU included modules in the transcription of Early Music, electroacoustic composition, linguistics, phonology and phonetics. Speech sound and vocal intonation were also innate, natural and conveyed in music. The linguistics course coincided with her lesson on topics in the ‘Leningrad’ Symphony: “everything just collided at the same time and it was like, why, why have I never been told this before?”

There was a similar collision of realisations when she took a course in electroacoustic composition. Creating music on computers

removes all the in between sort of skills that go with instrumental composition and performing...it was the most raw creation of what’s in your mind and what you’re trying to encapsulate and immediately being able to hear it...it’s all about gestures and movement and trying to create natural feel, natural momentum through sound.

She related this to her Dalcroze experiences:

It’s like the two aspects that you learn from Dalcroze, you know, it’s realising that what you need to be [to] have such an understanding of what artistry you want to create, and what you’re trying to encapsulate in the piece that you’re playing, what is it that you’re expressing. And that also ties in with looking at topics - what are the aspects of human expression that I want to encapsulate and project during this piece? And the second part is realising that music is

direct expression of natural feelings and natural movement and natural speech patterns, things that are so, so innate to us as humans and so recognisable, because people always enjoy, the brain enjoys what it recognises [laughing].

Sara thought that, despite being philosophically interesting, serial music lacked this ‘natural’ dimension of what the brain recognises: “you get thrown into this foreign, parallel, backward world, and you don’t enjoy that—the brain can’t latch on to anything, you know, it can’t.” With movement, however:

The ear can latch on to something it really understands and something it can imagine ‘cos it’s like the topics you’re presenting, the way that the audience can sort of close their eyes and imagine these things happening is because the music is moving at a very natural rate and the gestures in it are human.

She chose to play Manuel de Falla’s *Homenaje pour ‘le tombeau de Claude Debussy’* G.56 and reported finding sitting on the ball “very comfortable.” It gave her the perfect height for her instrument and felt “very grounded but still able to move.” Nevertheless, she was aware of “chatter in your own head” and distractions in the room including the audience. When she rehearsed her piece in silence with the ball she had so much to think about in trying to show what the music was doing that all distraction ceased.

*Homenaje* is an unusual and “quirky” piece requiring complicated techniques to play staccato. Sara had no difficulty hearing the piece inside her head and she found that working on this piece with the ball helped her to think about interpretation. The bouncing ball could be connected to the staccato or emphasis; changes of direction for phrasing and intensity. Moreover, she could rehearse the decisions she was making about performance and the exact feeling she wanted to convey:

What do you want your audience to notice, what bits do you want to hide away? There’s another dimension—we’re adding more dimensions, more creativity to it and more drama for an audience...you become so aware of the performance you’re giving as a musician and it’s all about your audience...what do you want to show them, what do you want to make them curious of, what will come back again...you have so much choice...there’s so many decisions you can make.

The first thing she noticed when playing again was the cessation of external distractions and chatter in the head along with a sensation of being completely filled with what she was trying to put across: “It’s like everything you intended really to begin with are absolutely on the surface and absolutely being heard by the audience.” She felt that moving through the piece made musical decisions feel “natural”:

You know how that movement should work in the sound, the exact speed to have a ritardando because it should correlate to the natural movement, the springiness of the staccatos could match the bounce of the ball. It should all be in natural movement that you would see in everyday life and then when you hear it in the music you know that’s it’s right and the audience doesn’t necessarily have to realise...it just feels right to them.

She thought these natural, effortless feelings were closely associated with the skilfulness of a great performer. After performing in DR her teacher noticed a sense of ease and naturalness in her playing – a feeling that would be picked up by an audience.

Sara thinks that players often hurry when they play because they are “thinking about the next difficult bit.” Rehearsing with the ball “allows you effortlessly to leave the perfect space between phrases just because you’re thinking about exactly what you’re trying to portray...the sound feels natural and feels comfortable.” Ease, effortlessness and a sense of naturalness combine and result in playing just feeling “right” and these enjoyable signs of skilful action are recognised by the player and also by the audience.

#### **4.b “right”**

Sara’s sense of what feels right or rings true was intimately connected with what felt natural and effortless.

Some players convey tension and anxiety and this makes it difficult for listeners to relax. She talked about the importance of getting into “the right mind-set” when playing any given piece:

You know when it’s right and you know you can almost hear what you want it to sound like, but you can’t and it’s not something to do with your hands—

its all in the mind-set. I think Dalcroze allows you to explore the mind-set that you need to perform music in a natural way.

She explained that she practises by imagining the movement of the ball:

I'm realising that that's what you were trying to portray all along and suddenly it becomes so easy, because it's just movement, natural movement in sound...I think about it a lot and imagine a ball moving...it becomes so easy to perform in natural timing if you actually moved through the actual, natural timing.

## **5. Discovering and Making Connections for Oneself: Self-management of Learning**

*"it's really enjoyable to be able to realise that yourself."*

Discovering how a sound made her want to move prompted a realisation of the mirror-like potential of the movement-music relationship: "it's this movement that is being reflected in that sound." She felt that being able to make discoveries and connections for oneself, was rare in music colleges. Dalcroze Eurhythmics "really allows you the freedom to move in whatever way you wanted...which is really good because it has to be a personal thing."

Sara appreciated that I never told her what to do with the ball but simply asked her to "show what the music does according to you."

Yeah and I thought that was extremely good...you think "what am I doing?"...and decide on what it is that you want to do because it has to come first before you show people. So, you really become so aware of what it is that you're trying to say and finding the most effective way of showing it at the same time...I knew that a whole, really big realisation happened on that day 'cos for me it was kind of like my inner musicality, connecting that to performing, to playing the guitar, they just had to be connected together, I think, to let one flow through the other but probably for a lot of people, what the Dalcroze helps to teach is to understand the inner musicality.



Performing in DR was the key to understanding what Dalcroze Eurhythmics was about:

That experience was the first time I clicked what Dalcroze was about...I realised that the movement we've been doing correlates to the way I play here...I know, for me, that day was the day when I realised exactly what was being taught to us, and then I thought it was really good that we had more sessions where I didn't play and it was in those sessions I could see the reasons behind why we were doing that.

The loop was complete: rhythmics had led to DR and changes in her performance which in turn had led back into a deeper understanding of the rhythmics class.

Although everyone had the freedom to respond in ways unique to themselves, Sara felt that the responses in the class were strikingly similar. This was because:

when you hear that thing, it means the same to humans, it's created by humans for humans, it's instinctual in us as a species, so to be allowed to realise things for yourself I think was very freeing, and not something we always get at music college—there's always a right way to do things.

Like Polanyi, Sara felt that experience and knowledge are always personal. Like Margaret Mead she thought that although individuals have experiences that may be similar, or dissimilar to those of others, nevertheless, a single individual can represent all other people owing to our shared, human nature. At this stage in her development, the consolidation of her personal experience and understanding are so important that ensemble exercises were at first experienced as distracting her from what she is really after – the understanding through experience of “the fundamental nature of music.”

## **6. Meaning and Intention**

*“this is what it was always about.”*

The study of topics at MU led her to link everyday experiences with emotion and Dalcroze: “It's taken that long through Dalcroze to realise this for yourself. It's hard, I think.” The pinball pinged off this thought:

This is what playing music is always about...portraying human expression and because music has been created by people for other people it's an expression of our emotions and what, how we perceive the world and I think that's why it is always about a natural movement and momentum.

Sara felt that on hearing music we relive experiences that the composer has constructed but since we will always relate these to our personal experience, each person will think of slightly different things (when listening to Shostakovich's Leningrad Symphony, for example): "the music gives you the foundations to build your memories on." Sarah expanded her consideration of the meaning or purpose of music to thoughts about what artists and painters do and the nature of art itself. As we approach the limit of what could be said in words, both the body and the guitar become tools for conveying artistic intentions in general.

### **7. "To be an artist"**

The developments she has undergone in one year through all she has been exposed to: topics, electroacoustic music, the sounds of language, entering a mind-set, the movement connection, all prepare the player. She intended taking a course in ensemble performance and has started to learn the lute and to play continuo for opera. Working with a singer and text appealed to her interest in language:

This word, what does the word say, what does the word sound like. The word 'bitter' it's, the sound is bitter and how should we harmonise with it, because as a continuo player you're only looking at a bass line and you have to improvise the chords. How do you choose the chords to paint the word...we're using the sound as the medium to express that thing, so what can we do with the word 'bitter' and how can we—shall we put a C natural against his C sharp, and would that make things, you know, we'll go really deep and growly when he's talking about the underworld, you can do so much more with words...and you can do so much more when there are more minds, there are more artists in the room, you can create more intricate performances.

Sara realises that most students do not look at things the way she does. For Sara, being an artist is linked to intention: "it's knowing what it is you want to portray, what's the artistic

creation you're wanting to perform, and then how do you use your body to enable you to perform that and give it to an audience." Rehearsing with the ball, away from the instrument helped her to see the guitar as one tool among many that she could use:

When I played, the guitar in my hands was just a tool, my hand could be playing any instrument, but the intention of what I was wanting to do, and the understanding of the art piece that I was trying to communicate could have gone through any medium, it didn't even need to necessarily have to be music. It's about understanding the piece: what does the piece encapsulate for you. The guitar is just one tool in the processor of all that.

This understanding of the instrument as one of many tools enabled her to stop being consumed by technical problems "to step away from that part." Laughing at her own realisation, she says "what you're really trying to do is to—be an artist!" and coming back to the instrument with a clear idea of the sound and the feeling of its motion: "you're still being the artist but now, the tool is there for you to make the sound...I knew exactly what I wanted to do." The key, she feels, is the connection the player makes between artistic ideas and natural movement. Dalcroze she feels: "lets you realise that being a musician and being a performer is all about what you create in your mind." She asserts that Dalcroze is: "the only aspect of music college that actually dwells on that point...the most crucial thing."

When you come to your instrument you're already so clear artistically what you want to do and then moving through it allows you to connect your idea to an actual sensation and then you can imagine the sensation when you play and it all comes through in a smooth [way] and then, yeah, and that's what it's always been about, and it's taken me 19 years to realise it!

### **My Teacher's Reflections on Sara**

Sara appeared very shy in lessons. She did not travel easily in the space or run and jump like some of the other students and it is unlikely that an observer would have identified her as one of the students who were most engaged with the process. She was always present but did not look confident with what she was doing and always wore a rather large top. I felt that she probably did not feel comfortable with exposing herself

physically or in movement and according to her statements this was indeed the case. At first, I did not realise how much she was getting out of the lessons or how fascinated she was. I tended to think she was a 'good' student, obedient rather than entranced. During her own DR performance it was clear that she was very engaged in her experiences and the shy smile broadened. Towards the end of the course she started hanging back at the end of lessons with another student to talk about her thoughts and realisations. She told me that she had long conversations with her guitar teacher and that sometimes her lessons consisted more of talking than playing.

### **My Researcher's Reflections on Sara**

The 19 years of Sara's life have been full of variety and movement: from country to country and place to place. The country she lives in is not the homeland of either parent. It occurred to me that during this early part of her life the guitar and music lessons may have functioned as one of the few stable, dependable elements in an otherwise unstable existence. She is shy and quiet and much of her life goes on in her head but she is a confident and enthusiastic solo performer and, seemingly unafflicted with performance anxiety of any kind, her focus is on how she can interest an audience in her performance. Threaded through the themes of her interview are themes related to her personality: decision-making and single-mindedness, attention to detail and personal communication.

As she made links between the various courses she has signed up for, her ability to hold so many and various thoughts and realisations together became stronger and she talked about a new course in continuo playing, the benefits of group work: "you can do so much more when there are more minds, more artists in the room." As she talked, the guitar shifted from being the wonderful centre of her performing world to being one tool among many. She could, in fact, play any instrument because it is all about what is in the performer's mind. Whereas at first the body movement was central to her grasping the meaning of music and of her own playing, it has now, like the guitar, taken on the role of tool in the execution of ideas, the means whereby ideas can be given to an audience. She is always trying to see behind the curtain to understand how and why things work and the meaning of all that presents itself to her experience. For her, 12 Dalcroze lessons and playing for no more than 30 minutes in a Dynamic Rehearsal class have set off a stream of revelations, insights and connections that are still going on. The gift of a guitar set the seven-year-old Sara off on a journey into the nature of music and on this journey she discovered or connected with its human dimension - but this is not enough. Sara is

interested in the nature of human being. She is developing a philosophy of mind, of how we know and understand things. Since the interview, Sara has changed instrument and become a lutenist.

### **My researcher's Reflections on Sara and Finlay**

These two students did not study in the same year but they had had exactly the same number of hours of Dalcroze lessons and played just once in DR. Both were very engaged with what they have done. Sara's experiences generated complex thoughts on many different levels. It is as if she consumed a very rich meal and is still digesting it. Finlay, on the other hand, wanted more. The same meal was enough to engage his interest powerfully but he needed more time, repeated experiences, in order to integrate what he was discovering into his practice and his thinking. The theme of naturalness and ease was important to both of them as were the importance of personal connectedness and the meaning of what they were doing. Both were interested in others and looked at their music-making from a global point of view – the good of humanity. Being a musician was their chosen way of being a member of the human race.

## CHAPTER SIX

### THE YOUNG PROFESSIONALS: KATHRYN AND KAI

#### Introduction

The young professionals in this study are American flautist, Kathryn Williams, and Chinese pianist Kai Liu. Kathryn came to the UK to study for a performance diploma at RNCM. In addition to performing, she has taught a wide range of students and applies her Dalcroze knowledge in her teaching. Kai teaches for the Institute of Music Education, Central Conservatory of Music,<sup>127</sup> Beijing. The Director of the programme identified Kai as a hard-working, dedicated student and sent him to study at the Institut Jaques-Dalcroze, Geneva, with a view to his training Dalcroze teachers in China. He is a good pianist and performs with his jazz ensemble whenever possible. Although he was keen to be interviewed, he felt frustrated at not speaking English well enough to allow him to express what he wanted to say.

I first met Kathryn at RNCM in September 2013 when she attended the 60-minute taster session for the DE and DR<sup>128</sup> option for Masters students and signed up for the course. At the time of interview (February 25, 2016) she said she was “28 and a half” years old. This precision and attention to detail is a strong feature of her work and of the interview which was wide-ranging, rich and deep. As she had a great deal to say, her interview was much longer than Kai’s.

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<sup>127</sup> Since the mid-1990s, China has been undergoing a nationwide programme of educational reform including a constructivist approach to teaching and learning and the Director of the Central Conservatory of Music’s music education programme, Jiajing Gao, set up the Core Teachers’ Training Programme of New Systems Music Education in which young teachers are trained in the methods of Orff, Kodály and Dalcroze.

<sup>128</sup> Offered as an option to students on the MMus, MPerf and PGDip courses.

## Kathryn Williams – Flute



### Background

As a child Kathryn had participated in gymnastics, soccer and swimming but the “outlet” or “privilege” of dance or Dalcroze lessons was not available. Alone at home, she liked to sing the pieces she was playing while moving, and to move and clap when listening to recordings. At around the age of 13 she attended a flute camp where she enjoyed a Dalcroze session because it related to her playing. It was the good memories of this class that prompted her to attend my taster session which was “really, really great” and something she “definitely wanted to do.”

These quotations are good examples of Kathryn’s emphatic and enthusiastic speaking style. Strongly emphasising significant words, she reinforced what she wanted to say with repetition and words such as “definitely.” In addition to responding verbally, she showed me photographs of her colour-coding of the *Unity Capsule* score (see Figs 6.1, 6.2 and 6.3), played extracts of Salvatore’s *Canzona* to show me the very complex but “tiny movements...meant to look easy” that are required to perform this piece on the edge of audibility, and used vocal sound effects to illustrate polyphonic playing on the flute. She was upbeat, laughed a great deal and very engaged throughout the interview during which she was keen to communicate as much as possible of her thoughts and experiences, many of which she described as “lucky.” Kathryn suffers from restricted breathing owing to a sinus problem. Despite, or possibly because of this, words tumbled out of her at such speed that she often left sentences unfinished as she interrupted herself in an effort, it seemed, not to leave anything out.

Performance in DR is voluntary but Kathryn was keen to play and the first to volunteer. She chose part of Telemann’s *Fantasia in A minor* for solo flute, a piece she subsequently included in her final recital along with Alwyn’s *Concerto for flute and 8 winds* and Brian Fernyhough’s *Unity Capsule* – a “monolithic solo work” using extended techniques. Following a very successful final recital,<sup>129</sup> she was accepted for the RNCM’s

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<sup>129</sup> Kathryn wrote an article about her experiences during the final year of her Masters for the Summer 2014 edition of the Dalcroze Society UK newsletter included here as Appendix 2.

International Artist Diploma and elected to spend part of her allowance on private coaching using DR techniques.<sup>130</sup>

Of the many themes that arose in this interview I have restricted my analysis to nine, often inter-connected, themes that appear most relevant to this study, and to leave the remainder to future research:

1. Awareness of self as a learner.
  - a. Self-management of learning.
2. Movement and sensory awareness.
3. The new, risk and challenge.
4. Mastery, control, and reliability.
5. Precision and attention to detail.
6. Problem-solving.
  - a. Decisions, decisiveness and imperatives.
7. Complexity and multi-tasking.
8. Hard work and practice.
9. Sociability: performer, presenter and teacher.

The section closes with my observations of Kathryn as her teacher followed by my researcher's comments.

### **1. Awareness of self as a learner**

*"It's obviously something that resonates with me ... as the way that I learnt the best, which is, you know, physical... I just find it really, really enjoyable which is a really big part of it."*

Kathryn knows who she is as a learner and readily identified herself as one for whom an active and embodied learning approach works best. The demands of her busy life required that she be resourceful and creative in managing her flute practice and her Dalcroze training enabled her to use movement as an effective way of rehearsing repertoire away from the instrument: "a lot of my practice is moving around practice." After the DR classes on the Masters course, she booked herself a studio so that she

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<sup>130</sup> By this time she had participated in the DR sessions offered on her course and played once. The period of Kathryn's studies with me was one of great financial and emotional stress. At the same time as embarking on a demanding schedule of performances and completing her studies, she was in the middle of a divorce and had taken on work as musician in residence at the nursery school attended by her young daughter, Emilia. By the time of the interview she was able to stay in the UK, had a wide variety of jobs, a place to live, and was planning to start a doctorate in performance.



could rehearse her recital repertoire in movement. She learnt “on the go” while walking to collect Emilia from school: “I’m singing the music and I...put in a little jump.” Confident in her flute technique, she said she did not feel short of practice if she had not “sat down in front of a music stand” and identified the movement of the music as the highest priority for her at present: “the most important thing is this sense of travelling and...phrase and movement decisions.”

She had taken up squash which was “just really great for my concentration” and furnished more opportunities for rhythmical exercise. Here, she focussed on travelling, and, according to the way the ball was moving, imagined a suitable metre as she approached it, playing it on the first beat and maintaining the sense of metre from shot to shot: “one-two-three, cluck, 2-3, ruck, 2-3.” Her interest in movement was also reflected in her choice of repertoire including pieces using extended techniques. Two, over-arching goals informed her repertoire choices: to perform music well and to make complex music available to others.

### **Self-management of Learning.**

*“I was able to instruct myself.”*

Kathryn manages her own learning in unusual and interesting ways. On the process of putting together all the elements when learning *Unity Capsule* she said:

It felt like I was able to instruct myself...there was sort of something in my head like...a tiny little drill-sergeant or something that was just able to instruct, um, these small bits because I’d separated them out so much...on a regular basis in the exercises in class with no flute.

The presence of this drill-sergeant in her head, mentioned twice, was “just fine.”

To learn this complex piece, she deconstructed its elements, colour-coded them and practised them separately before combining them. The complex movements involved eventually started to feel natural. A detailed description of her working process while studying *Unity Capsule* with its 3 pages of instructions can be found with her colour-coding of the score in the section on complexity.

Finally, to achieve her goals of performing complex music well and making it available to the general public, Kathryn’s interest in others and her communicativity were essential to the effectiveness of her learning strategies and her performance.

## 2. Movement and Sensory Awareness

*“The accents, the being able to control movements well while travelling – so that could be really, really slow movements and making sure that the motion was always there; really thinking about all the parts of the foot when they go on the floor.”*

While Kathryn was aware of the importance of movement in her learning in general, a heightened, sensory awareness is also evident. She spoke of the glue-like contact of the foot with both the floor and the skin of the trampoline, the pink colour of the ball, the materials handled in class such as scarves “on the body” and long elastics, and the need to control the speed of the anemometer<sup>131</sup> blades depending on how much of her face she wanted to show. “Spit and suck” (used to describe a passage in *Unity Capsule*) and sensations such as “fluttery” and “timbral trill threads” are among her many descriptions of flute sound. She liked to play in high-heeled shoes but noticed that her knees and ankles became stiff. A change to sparkly “flatties” enabled her knees and ankles to retain the “springy” feeling that played an important part in tone-production. When comparing playing on the trampoline with playing standing on the floor, she reported an extraordinary difference in the sound: “I think everyone in the class...just couldn’t believe it because the sound sort of filled the room much more than it had before...I really remember it being really great.” In response to this dramatic change in tone she laughed and hesitated “I just...sort of closed up a little bit ‘what, why is it so good?’”

At her first rehearsal with the ball, Kathryn was “on the spot.” She had to decide what to do with the ball in a space much larger than the usual playing space.. She was aware of the eyes of the class on her. Responding to my questions she had to make decisions about where her phrases were going, when to bounce or throw the ball according to the music and where the piece was going relative to the audience.<sup>132</sup> When she played again on the trampoline she noticed more changes: “the sound was even bigger and I think my breathing was even deeper, I felt like I could go further with my breath than I normally can...I felt my sinuses clear, probably because of the adrenaline of doing this work.”

Since childhood, movement has played many different roles in Kathryn’s learning. It helps her to clarify to herself what is happening musically and how she interprets or

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<sup>131</sup> An anemometer is an instrument that measures wind speed, wind pressure or air flow in contained spaces. There are several different kinds of anemometer. The performance required a light on the far side of it.

<sup>132</sup> Appendix J, nos. 17c, 8, 8a.

wants to perform the music. Movement and imagined movement helped her to memorise complex music quickly and easily. And using the ball in DR helped her to shape both her interpretation and her relationship with the audience/spectators:

[It] helped me to memorise it so much quicker and I ended up playing it<sup>133</sup> in my final recital from memory, and the whole time all I could see was this ball...I could imagine what it looked like...from the outside...from the audience perspective, so I imagined this concert that was just like a screen saver, it was just like the ball, without me: I was making it move...

Of the DE exercises, she identified the dissociation exercises<sup>134</sup> as most important to her because they helped her “decouple” and assemble the complex movements required to play the complex music using extended techniques requiring multi-tasking that interest her. Fernyhough uses a black bar along the top of the 20 pages of his score to represent a high-speed train and she was intrigued by its suggestion of an on-going movement that never stops throughout the whole piece. To hold the score, a row of 20<sup>135</sup> stands had to be set up and the player moves along them as the piece progresses. The need for the player to travel from stand to stand creates a significant impression for the performer and for the audience. Kathryn commented on the difference when a performer used an iPad with pedal page-turner:

He doesn't travel and I think...that misses off a lot by not having that visual element of the travelling...I mean that is another element of the decoupling: not only am I doing all these instructions...I don't even realise I'm thinking it, I just know I have to step to the next side...there's so much that's going on but without realising it.

Movement created a circular relationship with the object of study: “I feel like there's always a reaction to every action that I make on the trampoline so if I lean down to play a note I can feel it bouncing back up at me.” She was fascinated by on-going, sustained movement that has a sense of direction and felt that this resolved many problems in

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<sup>133</sup> Telemann, *Fantasia in A minor*.

<sup>134</sup> Appendix J, nos. 11, 13, 14.

<sup>135</sup> Later reduced to 12 pages.

playing both squash and music: “I’ve learnt enough about how to play the flute...with technique and things...I don’t worry about that so much. I think the most important thing is this, this sense of travelling, and sort of phrase and movement and decisions.”

To maintain the sense of motion and travel through very slow movements she attended to each part of the foot as it touched the floor and wrote about how connecting sustained motion in movement, musical sound and the movement of air in the flute could be achieved. A key exercise for this in DE involved the engagement of all parts of the body when passing a large loop of elastic to Pärt’s famously slow and sustained *Spiegel im Spiegel*<sup>136</sup>

We gathered in a circle and were told to seamlessly pass the band to the next person, keeping it taut at all times and performing the motions slowly and deliberately. This was a completely tangible way to experience passing of a phrase. All parts of the body had to be engaged in order to keep the band stretched and we had to collaborate with the next person in order to pass it over. As the band got passed around the circle, people got more bold and creative with the means in which to pass it. I ended up rolling on the floor with the band across my feet and hands – whatever the means necessary (Williams, 2014).

The ‘elastics’<sup>137</sup> and phrasing exercises using the ball<sup>138</sup> were particularly helpful in enhancing her abilities as a concert soloist and in controlling and using her nerves by “putting that additional energy into the internalisation of pulse to allow me the freedom of expression while being clear to the ensemble” (Williams 2014). As a soloist in Alwyn’s *Concerto for flute and 8 winds* she had her back to the ensemble but was able to focus on which instrument had “the line [or elastic]” and to project rhythm and expression very clearly to the ensemble and the conductor.

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<sup>136</sup> This exercise was only mentioned in passing in the interview but appears in an article she wrote following graduation in Dalcroze UK’s 2014 newsletter (Appendix 2).

<sup>137</sup> Appendix J, nos. 16a, b, c, d.

<sup>138</sup> Appendix J, nos. 17a, 17c.

### ***“We had to come out and dance”***

Other features of her experiences in the rhythmic class that she spontaneously recalled included making strong bodily accents to Brubeck’s *Take 5*,<sup>139</sup> timing and matching her phrase with a partner while travelling from the opposite side of the room to Handel,<sup>140</sup> making a group piece at the end of the course,<sup>141</sup> using materials (scarves, balls, elastics)<sup>142</sup> and dissociation exercises.<sup>143</sup> These last she identified as making “the biggest difference.”

Kathryn’s multi-sensory awareness features as strongly in her rehearsal methods, her engagement with the flute and her choice of repertoire as it does in her DR experience and in her teaching. For her, what things look and feel like, the shoes she performs in, the light on the other side of the anemometer she uses, instrumental tone colour and the movement of the students she is teaching, are all significant. Her awareness of the movement of different parts of the body and the sense of touch is threaded through her memories of the course from the beginning. Always alert to good ideas she took the advice of her squash partner “to just think about travelling” and laughed: “I do and it works, like, don't ever stop moving, keep moving (laughs)...I beat him in one game so far.”

### **3. The New, Risk and Challenge**

*“I was very keen...when I realised that you were going to ask for a volunteer I just started giggling. I have to be the first person to be on the the [trampoline] ...I just couldn't believe my luck...I was elated that that was going to happen...”*

Kathryn embraced risk and challenge. Standing on the trampoline for the first time she was “laughing and really enjoying it.” It was “a little bit scary, but in a safe way...it felt like ‘Oh what, how, how, how am I going to do this?’ You know, um, maybe a bit light-headed.”

She seeks and enjoys challenges because she wants to acquire mastery:

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<sup>139</sup> Appendix J, no. 10.

<sup>140</sup> Appendix J, no. 9.

<sup>141</sup> Appendix J, no. 19.

<sup>142</sup> Appendix J, no. 18.

<sup>143</sup> Appendix J, nos. 11, 13, 14.

It wasn't all just like fun, enjoying it for an hour and a half each week: some exercises were really challenging and a real test for myself to get it right and I'd want to go home and practise them and I often did.

At the same time as wanting to achieve and being ready to rise to a challenge, Kathryn accepts her limitations with equanimity and without anxiety or a trace of self-pity. She stated simply: "Because of my sinus problems I normally do struggle with longer phrases. It's not because I don't know how to phrase, it's just a physical limitation...that I have."

#### **4. Mastery, Control and Reliability**

*"being able to control movements well while travelling so that could be really, really slow movements and making sure that the motion was always there."*

A central aspect of the mastery Kathryn seeks is getting things under control. One of the first comments she made about the early rhythmic classes on the course was being able to rely on the class having a certain shape and building on what had gone before.

every week there was a...different kind of exercise to learn and some things were expanded on, so you know I always could count on a warm up...specifying one part of the body to start moving – when you would play a rhythm on the drum and we would do it back with a different part of our bodies.<sup>144</sup> That was always fun.

When she performed *Unity Capsule* to a group of gifted teenagers, one of them made a comment on her control that she found particularly mature:

I could see how hard it was but I felt so safe watching you. I knew that you had it under control...you looked really relaxed, all the motions were really seamless and were really decisive but also really musical.

Control gives her a sense of safety, security and confidence in getting an optimal or interesting result. Lucier's *Self-portrait for flute and winds* requires the use of an anemometer to control the air-flow. As the score contains no written pitches, the

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<sup>144</sup> Appendix J, nos. 1, 2.

performer must decide which notes to play. Working with the anemometer transformed Kathryn's approach to the flute:

[It] got me really, really taken with this exhaling and how it's often overlooked...I just pare it down like that and relax. I sound so much better, without this analysis of colour and flute and vibrato, it's just blowing down the flute...which opens up scope for more things to consider.

Kathryn's mastery of technique, interpretation and performance requires having things precise and clear in her mind. This precision and clarity are achieved through a combination of movement (feeling and sensation), self-instruction, hard work (determination and strength), decision-making and an engagement with problem-solving. It is to these aspects that I now turn.

## **5. Precision, Attention to Detail**

*"28 and a half."*

While Kathryn bubbled over with enthusiasm when talking about moving, inventing, and discovering new music, techniques and approaches to playing, she was precise and detailed when describing her experience and her memories. Her account of her rehearsal process involved breaking down the material followed by a long, descriptive and analytic flow that revealed her fascination with and love of complexity and multi-tasking:

It's not so hard to be...physically shaking the flute back and forth, while I'm blowing an unpitched sound while I'm doing a key click while I'm saying dyudyudyu [rising and descending pitch with crescendo and diminuendo]<sup>145</sup>...It all became so much more clear. It felt like I was able to instruct myself like a [laughing] drill sergeant almost...I spent a really intense week...By the end of the week, I was playing the whole of the piece, video clips of, of snips of it, and I did like a bit of a video diary, and a lot of this piece is a real physical. Its holding the flute out and aiming the air to whistle over the top from sort of a foot away, um but I just felt – I think it has a lot to do with the Dalcroze training I was having at the same time. I felt more in tuned with my body and really small motions I was doing. A lot of the

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<sup>145</sup> Interviewer's description.

practice...was colouring in; it was practising the symbols of the phonetic alphabet and that kind of thing. And then when every layer was ready, I put it together, bit by bit and then slowly, and then I think the first couple of pages took the longest but by, but by the fourth day of this intense practice it was taking me less than an hour per page. It just felt like it was almost flowing out because I'd done so much groundwork already, and so I wrote about that, about a bit of that process in the final paper I did for your class<sup>146</sup> and, and luckily you said 'this is really interesting'.

## **6. Problem-solving**

Using the ball added to Kathryn's repertoire of problem-solving movement techniques for use in rehearsal. It invited her to question and check the choices involved in interpretation and led to her planning her phrases in advance so as to be ready to "leap, skip, spin, run, bounce the ball." This planning and memorising of movement sequences made an enormous difference to how she felt when playing and helped her to memorise the Fantasia much more quickly than expected. The performance of it in her final recital acquired a particular focus:

The whole time all I could see was this ball. I felt like while I had practised it with the ball I could imagine what it looked like from the outside, from...the audience perspective, so I imagined this concert that was just like a screen saver, it was just like the ball, without me: I was making it move.

When we worked on a Bach Partita for solo flute, she was reminded of the "multiple layers going on." She needed to:

stop thinking about music as just the one line and, try and work out what...the voices were and where they were all heading, and I think just really dissecting it but while having this travelling motion was really good ...it doesn't ever stay still.

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<sup>146</sup> This paper was very similar to the article published by the Dalcroze Society UK that can be found in Appendix K.



In rehearsals, she often forgot to travel and noted how the exercise of travelling with a scarf on the body trains the performer to keep travelling since it falls to the floor as soon as there is any hesitation.<sup>147</sup> The sensation of the scarf beginning to slip down seems to cure indecisiveness in travelling through space. Exercises in anticipating and dissecting the music and being decisive about how it moves, together with phrasing exercises in which a scarf is used to show intention, where and how the phrase travels and when it arrives, all help to develop both the sense of phrase and musical movement. Kathryn applied these techniques in her playing and her teaching. In this way, rhythmic and DR support and complement one another perfectly in her mind as they do in mine.

#### **6a. Decisions, decisiveness and imperatives**

*“so I have to decide...”*

To achieve clarity and control, Kathryn needed to make decisions and act decisively. Of the first time she rehearsed a piece<sup>148</sup> in silence with the ball she said “it was really, really challenging to think of how it goes and what to do...I had to really quickly make some decisions about exactly what I was doing with my phrasing.” Imperatives drove these decisions: “I had to show it...eyes were on me and...I had to do this.” This inner necessity is strongly motivating: she had to be first on the trampoline; she had to place the anemometer in a certain place and:

be really precise with my tuning; decide what sort of notes to play...choose how fast or slow to blow the air depending on how much of my face I want to show”; [read music] “written on 3 staves”; “stretch my hands before playing”; “come out and dance...”; “guess”; “use the ball...”

One section of *Unity Capsule* required moving the flute rapidly away and drawing it back to the mouth. Kathryn wanted to make the motions more decisive and “even more explosive” and at my suggestion adopted the movements of “spitting and sucking.” DE, she felt, was something she “had to carry on doing.”

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<sup>147</sup> Appendix J, no. 16a.

<sup>148</sup> Telemann, *Fantasia no 2 in a minor*.

## 7. Complexity and Multi-tasking

The dissociation exercises in DE were particularly useful as they supported the multi-tasking required in the complex music she was playing.<sup>149</sup> The exercises in polyphony and polyrhythm included one in which students stepped what was heard in the bass and clapped the treble<sup>150</sup> and incorporated a need for quick reactions as parts were swapped at a signal<sup>151</sup> or following changes in the music. Playing a treble instrument, Kathryn found it difficult to hear the bass “or even...expect it.” These exercises fascinated her and later, when working on pieces by Telemann and Bach, her new awareness of polyphony served to help her pick out the polyphonic writing while playing a monophonic instrument. She combined the work on hearing the bass and polyphony with the exercises using the ball to identify points of arrival, or moments when the music seems to require more weight, and applied these to Telemann’s way of writing polyphony for solo flute:

He creates polyphony with just the solo flute and so there’s a lot of, you know, bass notes that have to come out: BWaugh derderderder YER - but like each one gets a different – it can’t always be a bounce, and so that really messed with my mind as well, you know, what’s the biggest bounce I can do...the main bounce, so then, maybe it’s not always a bounce, maybe it’s like a tricky one...something else.

When I first introduced dissociation exercises in DE, Kathryn struggled:

I found it really hard the first few weeks of doing that and then it would start to creep into my head while I was practising: the fact that I was holding an instrument, breathing in and exhaling through the instrument to make the sound and...making different patterns with my fingers to make the notes while I was thinking about vibrato, while I was thinking about dynamic, style of articulation, you know, how it starts, how it ends, and then I realised that is not that different from, from having a top line and a bottom line.

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<sup>149</sup> Appendix J, nos. 21, 11, 14.

<sup>150</sup> Appendix J, no. 13.

<sup>151</sup> Treble and bass are swapped to ensure that students hear two lines/parts and not a composite.

As the task of deconstructing and splitting the elements of musical action in order to discover and learn them became more familiar, she made connections with daily life and multi-tasking was normalised:

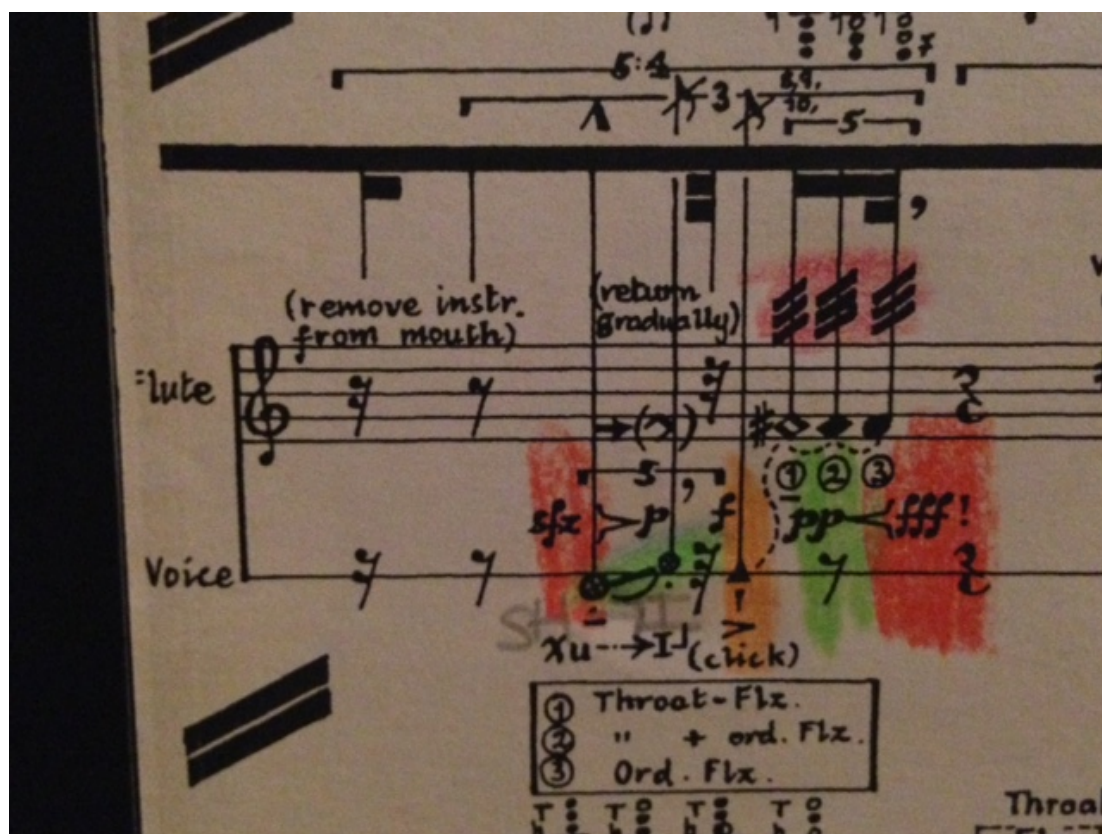
It started to merge in together a bit more...I started relating lots of things I was doing, not even just playing the flute, multi-tasking as we do, and then I thought 'Oh, no, even like washing up. I'm doing lots of things at the same time and I'm not thinking about it', and so it just became more engrained in me that that's a normal thing to do. And about the same time I started learning *Unity Capsule* by Brian Fernyhough, a monolithic solo work.

Kathryn tackled this rarely performed piece systematically and with a long period of preparation away from the flute:

The first couple of months were spent just colouring in the notation [see Figs. 6.1, 6.2 and 6.3 below] and making sense of all the instructions and memorising all the new fingering charts and everything, and then I started to actually try and learn it...there's a flute line and there's a vocal line. There's also an embouchure line...there's a vibrato line, there's articulation lines...there's normally at least 10 plus instructions at any one time and so this was all while I was discovering this decoupling of all my movements thanks to Dalcroze exercises,...and then suddenly I was able to realise this...quite naturally: it wasn't so hard to be...shaking, physically shaking the flute back and forth while I'm, I'm blowing an unpitched sound while I'm doing a key click while I'm saying dyudyudyudyu<sup>152</sup> – all became so much more clear.

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<sup>152</sup> The rising and descending pitch with crescendo and diminuendo mentioned earlier.



**Figure 6.1** Kathryn's colouring in the score of *Unity Capsule* showing the vocal part, movements of the flute and throat effects.

The image shows a handwritten musical score for flute. At the top, a box contains the text "I. 4. v. ben marcato!". Below this, the score is written on a five-line staff. The first measure has a 7/8 time signature and a single eighth note. The second measure has a 3/4 time signature and a single eighth note. The third measure has a 3/4 time signature and a single eighth note. The fourth measure has a 3/4 time signature and a single eighth note. The fifth measure has a 3/4 time signature and a single eighth note. The sixth measure has a 3/4 time signature and a single eighth note. The seventh measure has a 3/4 time signature and a single eighth note. The eighth measure has a 3/4 time signature and a single eighth note. The ninth measure has a 3/4 time signature and a single eighth note. The tenth measure has a 3/4 time signature and a single eighth note. The eleventh measure has a 3/4 time signature and a single eighth note. The twelfth measure has a 3/4 time signature and a single eighth note. The thirteenth measure has a 3/4 time signature and a single eighth note. The fourteenth measure has a 3/4 time signature and a single eighth note. The fifteenth measure has a 3/4 time signature and a single eighth note. The sixteenth measure has a 3/4 time signature and a single eighth note. The seventeenth measure has a 3/4 time signature and a single eighth note. The eighteenth measure has a 3/4 time signature and a single eighth note. The nineteenth measure has a 3/4 time signature and a single eighth note. The twentieth measure has a 3/4 time signature and a single eighth note. The twenty-first measure has a 3/4 time signature and a single eighth note. The twenty-second measure has a 3/4 time signature and a single eighth note. The twenty-third measure has a 3/4 time signature and a single eighth note. The twenty-fourth measure has a 3/4 time signature and a single eighth note. 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During the course of the perc. sounds turn embouchure gradually inwards. Reverse procedure after having played the low-octave notes. Not all notes will sound as written.

Tongue-ram.

A Tempo: ag

**Figure 6.2** Another section of *Unity Capsule* showing verbal instructions for movements of the flute and tongue.



**Figure 6.3** The colouring of the score here shows verbal instructions for singing and movements of the tongue.

From the first classes in DE Kathryn began taking what she was discovering and learning into her instrumental practice, and how she thought about interpreting and performing music. She ascribed the effectiveness of her rehearsal strategies to having “a lot to do with the Dalcroze training I was having at the same time – I felt more in tuned with my body and really small motions I was doing.”

Her focus on clarifying what the music sounded like to her, her growing body-awareness and attunement, attention to detail and the musical and extra-musical links she makes all contributed to a sustained engagement with problem-solving through movement. Movement to or with music has engaged her since childhood. Discovering and embedding this way of working led to collaboration with a composer, Larry Goves and the presentation of two pieces that he wrote inspired by the movement work she was doing with me, along with *Unity Capsule* at the Second International Conference of Dalcroze Studies (IJDS) in Vienna, 2015.



## 8. Hard Work and Practice

*“It is really hard.”*

Kathryn used the word “hard” 15 times in the interview. While most students might avoid facing difficulties or weaknesses in their abilities and skills by hiding them or avoiding situations where they might show up, for Kathryn, what is difficult is interesting, enjoyable and rewarding. Through working hard and tackling difficult things with enthusiasm, she develops her musicianship, extending the range of possibilities for future action, and gaining mastery in performance on the flute. For example, she discovered she could not hear the bass “I found it hard to actually hear the bass or even expect it” so she put all her energies into mastering the “interesting and difficult” two-part exercises requiring dissociation and association of hands and feet. She was “just determined to do something on a really big scale to show that I really did work in my Master degree even though I was working really hard.” When she came to the first coaching session in the year following her Masters she knew exactly what she wanted:

I was just really keen to revisit some of the things that we had done before...travelling...skipping and leaping...to match what you were playing on the piano...to revisit the dissociation the treble and bass...I was really keen...to have...you just work me really, really hard. It was hard work.

She laughed when describing her attempts to keep on moving through the phrases with the ball: “[my] head was just pounding ‘cos it was working so hard.”

## 9. Sociability: Performer, Presenter and Teacher

Kathryn’s sociability emerged in her interest in and responsiveness to what others do and say and in what she said about them. As a performer, she wanted to make the complex music that interested her accessible to all from the under-5s<sup>153</sup> to disabled teenagers, gifted young musicians and drinkers in the Sandbar where she mixed the amplified Sciarrino<sup>154</sup> piece with the ambient sounds from the bar. Her descriptions of lessons show her awareness of what other students are doing and their reactions and she talked about

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<sup>153</sup> She played contemporary music to children in the nursery school, disabled teenagers and gifted teenagers.

<sup>154</sup> The Sandbar has many smallish bars. Near to RNCM, it is a place frequented by both students and staff.

the exercises in pairs and groups: “you had to guess where your phrase was but match it up with your partner opposite...for the final assessment...we got to make a group piece.”

Kathryn is keenly aware of co-performers and the audience and considers the effect she may create and how this is received by them. She feels fortunate to have opportunities to perform complex, contemporary music. She wants to make this available to others and to engage audiences of all ages and of every kind. This awareness of and interest in others is apparent in her teaching. In the week before the interview she had taught groups of children and teenagers with widely differing needs in a nursery school (children from six months to four years old); on an arts project<sup>155</sup> with disabled students between 12 and 18 years of age and at Aldeburgh Young Musicians (a group of skilful, high achievers also between 12 and 18). With each group she used an exercise in mirroring as a group and in pairs that we had done in class with music by Arvo Pärt and showed her creativity and consideration for the students’ needs by re-interpreting my ideas, and tailoring the mirror exercise to each group.

With Aldeburgh Young Musicians we used some deep breathing to start it and then I had them get into groups of 2 and then swap partners, you know like we did it in class...and then groups of 3 and so on and they took it and they did some absolutely amazing shapes like they were all over the floor and they were crawling up to the ceiling.

The group of disabled teenagers did the exercise as a group activity in which each member of the group led the mirror exercise with the whole class copying:

It was just amazing seeing how someone who would be really shy, they would hide their hands, their face in their hands and then look round and realise that everyone was copying them and then start laughing and then everyone was copying them and then they started to really open up.

Her interest in control and precision extended to how others controlled their own movement. As a teacher she took great pleasure in watching her disabled students gain control over their “unregulated” movement: “but as soon as it was their turn to lead this

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<sup>155</sup> Young Dada, a disability arts organisation



mirroring<sup>156</sup> they suddenly became really graceful...[their movements became] really elegant...really well timed, really spacious and it was just a really gorgeous 10 minutes to share together.”

The 3 and 4 year olds were asked to copy Kathryn. The music was already playing when they rushed in noisily, pushing and shoving. Then they sat and Kathryn began making “funny faces.” They giggled, wide-eyed, as she began very slowly to touch her nose: “they were all a 100% completely with me and some of them were...ready to anticipate what my next one was.”

Kathryn took her work into a new arena when she presented at the 2<sup>nd</sup> ICDS in 2015. In addition to performing she gave a paper on her process in preparing the Fernyhough and Goves pieces which was very well received – an event she thoroughly enjoyed.

### **My Teacher’s Reflection on Kathryn**

During her International Artist Diploma year (2014 – 2015) she used part of her grant to continue working with me in DR. At her request, these sessions always began with some rhythmic exercises and I was able to observe how important these were for her. She arrived at the first session late and over-excited. To me she appeared not grounded at all, half way up on the ceiling. She ran, waved her arms and leapt until she was out of breath and then asked for exercises in dissociation, quick reaction and following treble and bass. A pressurised, bottled restlessness seemed to require first, an outlet in movement and then a pulling together or co-ordinating of ear, upper and lower body and concentration demanded by the complex rhythmical exercises she demanded. I recall playing for these exercises for about 30 minutes to bring her down to a centred place of calm before she was satisfied and we were able to start looking at *Unity Capsule*, the piece she had chosen to rehearse.

When I think about her in the rhythmic class, I think of her stance as a member of a group. From the interview, Kathryn could come across as very much the soloist. One might imagine a person who is very up-front, active, present and who takes a lot of space but in fact the opposite is the case. It is easy not to notice her in class except for that intense gaze when on occasion I catch her eye. She is, evidently, a very successful performer but in class there is no sense of an ego to defend, not the slightest anxiety about exercises she finds difficult – she just tries them again and practises them at home. There

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<sup>156</sup> Appendix J, no. 5.

is no attempt to let others know how much she knows or how good she is, no brilliance on display. I see most of the students in leggings and those leggings are often reluctant to move out into space but the wide, grey fabric of Kathryn's mid-calf, divided skirt scythes with focussed energy through the room. She sometimes has difficulty controlling and nuancing her energy. I think this is due to the immense determination combined with control that inform her learning so that when she moves with confidence the result tends to be athletic and in the upper middle to high end of the dynamic range. There is still a range of different qualities to find, some of which might be expressed in musical terms as *pizzicato*, *dolce*, *con malizia*, *doloroso*, *lusingando*, and *furioso*. She likes to jump and run or make small, dabbing movements and phrasial gestures. I had no idea that she was practising the class exercises at home but one day, I observed that her balance was much better and she said she had been practising standing on one leg while doing the washing up! She never draws attention to herself in class but blends in without being particularly chatty with the group. I have the impression that although she is focussed and friendly, she is essentially alone. When working in pairs or groups, she does not talk loudly and waits to hear what others want to say. She is quiet, almost shy, modest although not retiring, and entirely focussed, so it seems, on her objectives and on what she is doing. Whatever else is occurring in her life, she comes ready to apply herself.<sup>157</sup>

### **My Researcher's Reflections on Kathryn**

An intense gaze in a pale face surrounded by heavy, straight, mid-brown hair comes to mind when I think of Kathryn waiting for me at college. In the ill-lit, college canteen with its unforgiving benches and chairs she sat, still and contained and when I asked her a question she answered vaguely, referring to even quite important things almost tangentially. Then, suddenly, she is galvanised into action, diving instantly into something of intense interest to her and her speech is emphatic and enthusiastic: "Oh Yesssss!!" she says, rising out of the chair.

Kathryn is at once spontaneous and particular in her attention to detail and sequences of events. She described at length the effect of using the anemometer on her playing and related, non-musical experiences. This great attention to musical and extra-

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<sup>157</sup> Since the interview, Kathryn has had an operation on her nose and this has opened up new possibilities for her. She says that for the first time she can breathe with ease, has endless breath and a sense of smell and can play without pain. Having decided to focus on playing she is now enrolled in a performance doctorate.

musical detail runs all through her discourse from the sensation of the soles of her feet on the trampoline to the lengthy process of learning *Unity Capsule* and detailed descriptions of the responses of all the groups that she teaches.

Kathryn wants to bring complex music to the general public. Complexity seems to engage her love of detail and enjoyment of the exercise of control over many parameters.

Her responses were unhesitating, reflecting her spontaneity and immediate engagement with any opportunity for an interesting experience that is fun – and in her case “fun” includes very hard work which she is able to sustain over long periods. This spontaneous engagement, an ability to maintain attention to the present moment and herself in it makes her a person who is more likely than most to have epiphanic experiences. The “drill sergeant” in her head is not an undermining voice of criticism or doubt but one that keeps her on task and everything under control. Her easy acceptance of her limitations owing to sinus problems seems to allow her to set these aside and get on with doing the best job she can do rather than being plagued with feelings of anxiety about inadequacy that beset many conservatoire students. Although clarity and control are important to Kathryn they do not in any way limit her capacity for spontaneity.

Movement, her own and that of others, moves her on all levels. She is excited and touched by the movement of her students and what it tells her about them and about her own teaching. Her learning takes place through movement and sensory engagement and her ability to combine these with analytical and synthetic thinking. This way of working helps to bring her into the present and results in learning that is remarkably fast, efficient and deep. To it, she brings a sense of fun, pleasure in hard work and a strong aesthetic sense.

Kathryn’s atypical attitude to risk, challenge and difficulties of all kinds; her spontaneous enjoyment of anything new, surprising, difficult or intriguing; her love of and capacity for sheer hard work; her precision and attention to detail; her self-awareness and ability to manage her own learning and to use and adapt what she has learnt in her own ways and in different circumstances combined with her sociability and natural modesty all mark her out as an exceptional learner. She is an elite performer without appearing to be so. She is also an elite learner, someone whose capacity to absorb, manage, digest, adapt and use a very wide range of experiences and information in new ways is exceptional and worthy of study beyond the limitations of this thesis.

## Kai Lui – Piano



### Background

I first met Kai in 2010 when I taught on a summer course at the Institut Jaques-Dalcroze (IJD). He was in the 2<sup>nd</sup> year of a Masters in Music and Movement (method Jaques-Dalcroze). During this teacher training course, students take classes in Eutony, movement technique and expression in addition to piano lessons, classes in pedagogy and the core Dalcroze subjects of rhythmic, solfège and improvisation. They also compose, choreograph and perform in various capacities as dancer, singer and instrumentalist.

The Dynamic Rehearsal session in which Kai played took place before a large audience. The session began with a rhythmic class in which I introduced the materials and basic techniques of DR to a group of Dalcroze teachers and students who had not worked with me previously and did not know my methods. A professional harpist from Lausanne, Valentina Hrobat had specifically asked to attend. The harpist, a second pianist, a clarinetist and a singer all performed and, as is usual in these sessions, they and the audience contributed actively to the discussion. Kai was an intensely focussed and confident performer and his interpretation of a piece by Debussy was carefully considered. When I returned to Geneva in 2011, Kai participated in my lessons and observed the DR workshop, taking copious notes.

I interviewed him in Hong Kong, 2012 when he came to participate in the course, observe and practise examining. He was keen to talk about his experiences in DR and frustrated by his inadequate command of English. However, he is very observant and a clear thinker and it is for the quality of his observations and acute attention to experience that I decided to include his interview in this study. Two, overarching themes arose from the interview:

#### 1. Connection.

- a) The connection of the body with the piano.
- b) The connection of movement and music.
- c) The connection of inner and outer, mind and action, feeling and expression.

## 2. Self as reflective teacher.

I have divided the analysis of this interview into two sections focussing on these themes. The first, connection, will focus on Kai as a pianist and his experience of Dynamic Rehearsal. The second looks at Kai the reflective teacher and dwells on his experiences in my classes. The three kinds of connection listed above are threaded through both sections. My teacher's reflections on Kai follow and the chapter concludes with a consideration of the two interviewees together.

### **1. Connection: Kai, the Pianist, and Dynamic Rehearsal**

Although Kai had been a full-time student of Dalcroze Eurhythmics for two years, his experience of DR gave him a new perspective on DE that excited him a great deal and enabled him to connect diverse aspects of his experience and thinking: "that's the first time I really touch one essential point of Dalcroze teaching...because, in that moment, the movement and the music become the same thing and they serve each other in a perfectly way." The first of these connections concerned the piano itself and the relationship of the player to the instrument.

#### **1.a The connection of the body with the piano**

For some years Kai had had problems with tension and felt that anxiety about technique prevented him from expressing himself freely when performing repertoire and also while improvising. He felt the piano was a particularly challenging instrument because "it is so far away from your body." When wind players blow into their instruments, they feel the sound of the instrument with the body "both outside and inside" and string players feel movement with the bow, even when playing a single note, pianists never know what instrument they will be playing but have to try to make a connection with it. Building a good connection with a piano and finding the right touch was difficult. He chose the Debussy piece because he found it fun. It also held many points of interest for him: dramatic, structural, motivic and dynamic.

#### **1.b The connection of movement with music**

When I gave him the ball and asked him to show where and how in the space the piece started, he paused: this was a new question. He decided to stand at the back of the stage with his back to the audience so that both his face and the ball were concealed. Turning round, he brought the ball into view and moved into the space.

Suddenly, I know that piece should start something like this. I always remember that movement I did – I turned round, and from that point my body is just moving naturally with the ball and also with the music and I feel a lot of things become more and more natural in that simple starting point.

The naturalness that came simply and effortlessly when using the ball seems to have answered his anxiety and tension surrounding technique and freed him to play as he wished. Running for the fast passages and showing the points of bouncing or throwing the ball helped him achieve an increasingly precise connection with the “feeling I want to achieve in my mind.”

### **1.c The connection of inner and outer, mind and action, feeling and expression**

Enacting the music he was playing in movement enabled him to connect a muscular sensation deployed in space with the sound he was aiming for and heard in imagination. It connected his musical imagination with the actual carrying out of his intentions. Then he played again: “Suddenly I feel all these sensations connect”, it became much easier to “get accessible with the piano and at that point my playing experience changed a lot.”

This experience has changed the way Kai practises and learns other pieces: “I try to use the ball when I practise and also when I improvise.” He said that when improvising for movement in the rhythmic class, thinking of the ball helps him to find more weight, to articulate and to play more effectively for exercises in changes of tempo. DR was, he said, a “marvellous approach” to prepare both mind and body to perform expressively. As he is a teacher, he was also interested in the response of the other performers and the audience.

## **2. Kai, the Reflective Teacher**

When he was not playing, Kai observed the other performers carefully. He observed the tension in the shoulders of the clarinettist but after rehearsing in the space and on the trampoline “she became music absolutely – she’s not aware of that.” He noted that the audience can have an experience of a performance that the player is not aware of. He noticed that after rehearsal with the ball the connection between the player’s body and the instrument was “much easier” and the sound became “louder...more fluent...the level of articulation suddenly become more quick and more precise.” He felt that the musical intention in phrasing also became much clearer.

Of players rehearsing with the ball or on the trampoline, Kai observed: “I feel they are more close to me musically.” Many members of the audience had insisted that the sound

travelled further and he agreed, quoting the words of one listener who called out to the harpist “I can feel you, you play for me!” For Kai, this sensation of the personal connection between performer and audience members was “magic, the very magical thing and very subtle feeling.”

As he had returned the following year to participate in my rhythmic classes and to observe the DR sessions in Geneva, I was interested in his experience of the preparatory rhythmic classes and also the general lessons. His first comment was that my lessons were unlike any lessons he had experienced previously: “it is because from your class I really see the essential point of Dalcroze training is building the emotional connection between the body and the mind, the movement and the music.” According to Kai, I start from “the natural gravity of the human body and the natural force.” Here again, he referred to the importance of what feels natural and continued by describing the warm-up part of my lessons, observing that in which he felt that students learnt to experience their bodies differently and so were prepared to respond to the subject-matter of the lesson. He felt that my improvisation corresponded to and provoked the sensations the students should feel and how they should move. “This is the first time I see this connection in one rhythmic class.” All this made a “huge impression” on him. He was enthusiastic about my way of teaching because it corresponded to his own concept of Dalcroze teaching: “I feel this teaching should help people to find themselves and to express themselves totally, step by step. It’s a long process.”

He made a number of observations of the way I teach because it seemed to him that the process required the building up of many different aspects of the teacher-student relationship. For Kai, the first of these is trust: “You really observe every detail and create every exercise depending on the demand of the students.”

He appreciated the precision of my suggestions and said that both he and other students are “moved” by what and how I play. In the lesson, it became clear to him how I connect the traditional Dalcroze rhythmic exercises to musical repertoire. The way I do this helped the student to be precise in their movement through the clear musical intentions in these exercises and in the repertoire I chose for the class. He had been thinking about this because as a teacher he also plays for Dalcroze classes.

After observing my classes for the third time (in Hong Kong 2012) he was struck by the way I frequently use the same exercises and the same repertoire again, even with students who had taken that class or a similar one before. He was interested in the time element in learning: “people cannot just taste the things just one time – they should redo.” He saw this as connected to what he understands of my “philosophy of constructing the lesson, because your interpretation of repertoire is so precise and sometimes the student cannot do everything in one

time but they did change a lot when they do the thing for the second time.” For Kai this repetition of repertoire made it possible to “really dig into it and try to analyse all the possible points you can teach so it’s very rich.” It was all a matter of how one approaches teaching: even small things, he said, were very rich “if you really know how to approach it.”

### **My Teacher’s Reflections on Kai**

Kai never spoke about his training in China, neither in the interview nor subsequently. His focus was entirely on his Dalcroze training, his own music-making and on how students respond. He worked extremely hard and when he was not in class, went out of his way to observe lessons and made notes. His preferred vocabulary for describing his response was “I feel”, “I really feel”, “I want”, “I remember.” What he feels and remembers is mainly bodily sensations connected with ease and “moving naturally”, connectedness “I feel all these sensations connected together when I play” and the quality of the sound. He comments on articulation and precision in the sense-making and structure of music as perceived by a listener and feels these are enhanced and clarified through movement in DR. What he wants for himself is to “say something when I improvise”, to communicate with the class or the audience through music and for this, precision in musical expression is needed. He quickly relates the things that excite his interest with Dalcroze’s own ideas and considers how I, as a teacher, make these ideas tangible; how I put these ideas into practice in such a way that the class does experience what I am trying to communicate, and he sees the way I use repertoire in class as key to the difference between my lessons and those he had experienced before. Kai says that in DR he felt music and movement become the same thing; music and the performer become one and the emotional connection between body and mind (for him, the essential point of DE) is made. He notices these things in relation both to himself and his own playing and that of others.

Kai is excited by these discoveries because he has a very strong urge to “help.” He feels that the way music, movement, the discovery and expression of the self and communication are all demonstrated in an instant in DR and in the way I teach DE. These are the main factors that excite his interest in Dalcroze and in teaching. He had told me more than once that he was committed to changing and improving music education in China. He feels that a great deal was lost during the Cultural Revolution and that the people needed help in building a better future: a crucial part of that process was to reconnect people with their feelings. His head of department, Professor Gao, wants the emotions aroused by music to be included in music education but Kai’s “feelings” comprise both emotion and sensation. He is a young man with a mission he is in a hurry



to fulfil,<sup>158</sup> particularly since he needs permission to travel and to stay for studies. He was keen to learn as much as possible in the shortest possible time.

### **The Young Professionals**

The cultures and musical backgrounds of Kathryn and Kai were very different. Kai had had intensive training in the full spectrum of the Dalcroze work in Switzerland. He had also taken a lot of extra movement classes. Kathryn had only studied Dalcroze with me and her course consisted of only 30 hours of rhythmic with DR – no aural training, improvisation or any of the other classes included in a full programme. What they evidently share is an intense commitment to their own learning and achievement and a real interest in the experience and learning of others. Both work extremely hard. They think imaginatively and creatively about how they can apply what they have learnt. They enjoy learning and want to pass on something that is rich and meaningful to them in the hope that students would also enjoy learning and have similarly rich and meaningful experiences. Both are modest and unpretentious. Both have the capacity to give themselves to the moment.

Apart from the length and detail of Kathryn's interview compared with Kai's and her enjoyment of risk, complexity and control, the main element that struck me as different between them is Kai's assessment of me as a teacher. Somehow he gets a double benefit from the classes: he learns to improve his own performance and at the same time he is able to observe how the teacher (me) enabled this to happen, the strategies I use and the capital I have in my own playing and improvisational ability. He is actively absorbing what I do and is learning to teach at the same time as learning to perform. Kathryn also takes what she absorbed from the class and applies it creatively and successfully in teaching but she is not studying me, as a teacher. It occurred to me that Kai studies me as a teacher because he himself is both a teacher and a trainer of other teachers.

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<sup>158</sup> Since the interview, I have met Kai on several occasions and we were both engaged to teach in South Korea in 2016, 2017 and 2019. Each time, he brought a small group of students with him. He looks tired but he likes to go out to dine and is always keen to discuss work and ideas. He is enthusiastic about playing with his jazz ensemble and this gives him an outlet and relief from his heavy teaching load. He is about to complete his Diplôme Supérieur and as he was not able to return to Geneva to study he works under the guidance of Toru Sakai, a senior teacher from Japan who supervises the training in Seoul.

## **Postlude**

Kai wrote to me in January 2018 to let me know that he had a new post in the conservatoire and was also very active as a jazz performer in Beijing. He followed this update on his own activities by his analysis of my teaching:

As a pianist, her interpretations are always full of kinetic sense, which is essential in Dalcroze Teaching, her piano sound has what they called Emotional Rhythm and has what I described a 3D Spatial effect, which motivates students to move. I also learn a lot through her Rubato playing, which is another crucial aspect in Dalcroze Teaching. I also really appreciated the diverse articulation and pedal application in her playing, which stimulate the movement vividly.

As a teacher, her teaching plan is always vivid and full of challenge. Every exercise has very specific training goals, sometimes difficult to follow: I could feel that she really emphasized the muscle sensation and movement qualities in a deep level.

## CHAPTER SEVEN

### A MUSICAL PARTNERSHIP: CHRIS AND ANNE

#### Introduction

Chris van de Kuilen is an accompanist and teacher at Fontys University of Applied Sciences, School of Fine and Performing Arts, Tilburg, The Netherlands, where he had also studied. I first worked with Chris when he was accompanying Pauline de Snoo.<sup>159</sup> In 2003, he took some rhythmic classes, several individual DR sessions and attended a Summer school in Canterbury where he received daily lessons in rhythmic, solfa and improvisation. I heard nothing from him until 2015 when he was completing a Masters in accompaniment and wanted to know if I would coach him for his final recital. Although the program included working with a flautist and a saxophonist, he only wanted coaching on Sibelius' *Runenberglieder* for himself and a mezzo-soprano, Anne van Tilburg. On April 14<sup>th</sup> 2016, Chris and Anne appeared at RNCM for an intensive 12 hours work over three days. This was a project with a specific focus and a definite end-point: it seemed an ideal opportunity to do a real-time study of a duo, make field notes and interview them twice, once on April 17<sup>th</sup> 2016 (immediately after the course) and then on September 26<sup>th</sup> 2016 some months after the final concert.

Anne's Dalcroze experience was limited to a couple of sessions with Chris and Pauline. Although she loved to move, the rigour of the Dalcroze work was challenging, particularly since coaching was packed into three long and demanding days allowing no time for assimilation or rest. From a Dalcroze perspective there was a wide difference in their experience but this was not the only reason for difficulty in achieving balance between them as a duo. At the first interview, Anne seemed rather overwhelmed by the intensity of her experience and had difficulty in explaining what she felt. By the second interview, she was calmer, had digested her experiences and had a better grasp of what she wanted to say. Chris had been thinking about his Dalcroze experiences and applying his knowledge for 13 years. He was keen to talk about both his playing and his teaching. My study of this partnership opens with Chris and my teacher's and researcher's

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<sup>159</sup> Pauline accompanied them on the trip and filmed the process for them. I had already decided not to use film in my collection of data. Pauline made a film about her studies including DR *Playing the concertina* and, later, completed a Masters at Newcastle University, UK. Her dissertation, *Performance and Dynamic Rehearsal*, focussed on the work I had done with her.

comments on him, followed by Anne and my teacher's reflections on Anne and the duo. The chapter closes with my researcher's reflections on her and on the duo.<sup>160</sup>



### Chris van de Kuilen - Piano

#### Background

Chris's experience of DE and DR encompassed three distinct periods or phases:

**Phase One:** Period of study, 2003-2005 in Tilburg and Canterbury.

**Phase Two:** Working in Tilburg with Pauline de Snoo in preparation for her final recital,<sup>161</sup> his own final recital and 10 years during which he took no lessons but experimented with and applied his DE and DR knowledge to teaching and performing.

**Phase Three:** Masters in Accompaniment.

a) Preparing the recital programme in Tilburg.

b) Reconnecting with DE and DR in Manchester, and working on the Sibelius *Runenberglieder* as a duo with Anne.

c) Final practice period in Tilburg and the recital.

Chris does not draw attention to himself and self-identifies as shy. He often sits quietly without any apparent desire or need to be noticed; the steady, open gaze of his blue eyes seeming to consider and appraise all that comes within their orbit. I was keen to know what he remembered or had applied from his first experiences and impressions of DE and DR over ten years earlier. He recalled his earlier impressions and feelings with ease.

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<sup>160</sup> Both Chris and Anne spoke English quite well and the language itself did not seem to present a communication problem.

<sup>161</sup> During this time, she occasionally came to London alone to work with me

Throughout the interview he seemed generally aware of his own thoughts and feelings which he expressed freely and without apparent difficulty.

From the outset, Chris presented himself as simultaneously student, performer and teacher. These three identities appear to have run in parallel throughout his adult life. Most of the principal themes drawn from both interviews were present in his account of the early phase of his encounter with DE and DR and more clearly instantiated, modified and developed during the second and third phases.

I present Chris in three sections according to these consistent, and closely linked identities of learner, performer and teacher. Chris the performer remained a student and applied his own, Dalcroze-inspired, creative teaching strategies when rehearsing with soloists. The themes and their subsections from Chris's interview are presented in three sections:

#### 1. Chris: The Learner.

- 1 Movement.
  - a. Space.
- 2 Self-awareness.
- 3 Autonomy and Self-directedness.
  - a. Facing and embracing challenge, uncertainty and risk.
  - b. Exploration and finding solutions: freedom and playfulness.

#### 2. Chris: The Performer.

- 4 Authenticity and personal expression.
- 5 Creativity.
- 6 Tact.
  - a. Ensemble.
  - b. Sociability.

#### 3. Chris: The Teacher.

- 7 Creative problem solving and inventiveness: devising solutions.
  - a. Guiding others.
  - b. Freedom and caution.
  - c. Challenge: seizing the moment.

## Section 1. Chris the Learner

### 1. Movement

The discovery of movement in space and its connections to music-making was a revelation for Chris and probably the single most important factor in his personal and musical development. It provided him with insight, understanding and skilfulness in every aspect of musical learning, interpretation, performance and ensemble skills, and transformed his teaching of both musicianship and the piano. Movement did not give up its secrets easily. Initially, Chris felt uncomfortable with moving, the whole notion of which had been very new to him. He had never danced as a child although he admitted enjoying dancing alone in his room. Initially, he felt embarrassed and questioned the purpose of the rhythmic exercises:

I was holding back, a bit shy in moving. I liked it, but at the same time I was a bit embarrassed in doing all these movements like a ballet dancer and I'm not a dancer, I was not used to doing all these moves so I was shy, and also because there was some people looking, there was some audience.

Moving in DR and expressing ideas, feelings and musical interpretation in movement to another performer, class-member or where others might see him, pushed him out of his comfort zone.

Chris did not suffer from stage fright and enjoyed public performance as a pianist. Most of his discomfort was connected to his feeling that movement was “maybe a taboo for men.” At the Summer School in Canterbury and with a larger group of men, he had felt more at ease. Although he was aware of moving “right, and in a good, elegant way” he was still concerned about what people thought when they watched him: “what do they think of it? Isn't it a crazy thing that I'm doing and isn't it embarrassing?” Since he felt that other men might feel similarly uncomfortable with movement, he decided not to bring the saxophonist with whom he was preparing the fiendishly difficult *Sonate pour saxophone et piano* by Edison Denisov and who he thought was “not open for Dalcroze.” Instead, he devised his own way of working with him as will be shown in Section Three.

The rhythmic exercises began to make sense for Chris when I started applying them to pieces he was playing. In preparation for Pauline's concerts, she and Chris had worked together weekly at her house and he gradually built up “an understanding of what

it is all about.” Armed with this understanding of the purpose and meaning of the exercises he began to integrate them into his playing, practice methods and teaching.

Although Chris says that all the work we have done has inspired and helped him, he remained shy about being observed moving. Of our work in Manchester he said: “I like the fact that there are only people that I know, who are open for this and open for here.”

### **1a. Space**

Through movement, Chris discovered the role of space in music-making. Learning “to take space...moving while in the long notes...and for feeling the rests and...the space of the rhythm” was different from counting and had become very important in his approach to the piano. In Manchester, this spatial element, also vital in DR, was further developed in exercises new to Chris, some of which focussed on dynamics.<sup>162</sup> Students are asked to respond to a sensation of increasing energy or intensity in the music by using more space (rather than packing the energy into a small space) and to use less space when intensity decreases. The feet do not hold the pulse but move freely, enabling the body to move through space according to the felt level of musical intensity and at the high end of the dynamic range this means running or streaming through space, regardless of the rhythm patterns of the music. Chris ruefully recalled my commenting that his movement and playing had reached *mezzo forte* at best. As we continued to work, he accepted the truth of it and saw movement as a useful means to improve performance:

taking more space and running hard and thinking about it while playing, you start directly playing in a different way...it’s the space and a physical thing and getting away from the instrument and getting real new tools how to practise.

Chris felt the need of “getting the energy lower in my body” and particularly appreciated the use of imagery in the “headlights on the hips” exercise<sup>163</sup> which, through lowering his perceived centre of gravity, and encouraging shock-absorption in the lower body, helped him to travel more smoothly.

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<sup>162</sup> Appendix J, no. 24.

<sup>163</sup> Appendix J, no. 25.

## 2. Self-awareness

Despite his ambivalent feelings about movement, Chris was conscious of his own bodily sensations. He could easily recognise a sense of difficulty or ease and fluency in his practice, and improvements in his abilities. He was conscious of his evolving awareness of music and connection with it as these developed through movement. As he enjoyed playing in public and thought his ideas were coming across to the audience, projection had not appeared to him to be a problem. The disappointment noted in relation to his dynamic range reappeared when I asked for more expressivity. Chris thought he had already done enough and was frustrated:

I thought I did it really well – it worked already. But when we moved with the ball or the scarf, you can see a lot of how we play it. I thought, “I can move with the ball and I can really be expressive” and then you say you could be even more expressive (laughing)...you see that there is still more to achieve in being expressive, or going more to the character, the heart of the music.

Movement that demanded more and pushed him out of his comfort zone, led to greater expressivity and greater expression.

After the recital, Chris watched the video of our lessons and I wondered if he could see that sometimes he moved very well and really was in the moment:

I saw it, really, and then I like looking at myself (laughing). Before, I didn't like to see myself moving. It's like sometimes I don't like to listen to recordings of myself; it's like over-criticism. Of course, in moving you have over-criticism in how stupid you move and I saw the videos and I thought “I like looking at myself!”

The movement connections worked well for him when he was studying repertoire and practising, but he was keen to develop a greater awareness of it during performance. He thought this might help resolve his anxiety about memory:

I'm hoping I can have the feeling of moving while performing and not being stressed up. Sometimes it happens and sometimes it doesn't and then I can



feel all sorts of bad habits coming back, stiffness in the body, stiffness like I have to read when I know it by heart. I'm starting to read really focussed and then there is no energy in the head anymore for other things, only reading.

### **3. Autonomy and Self-directedness: Discovering for Oneself**

Chris emphasised the importance of discovering things for himself and making his own choices and decisions. This had been a decisive factor in his coming to Manchester to work with me. He was keen not only to take Dalcroze exercises into his practice but to re-interpret them in the context of his own work: "I had more understanding of what is the goal, the meaning of all these exercises so I can interpret it myself in my own practice."

As a student, he had been told to practise for five hours a day but, like many conservatoire students, he had not been helped to use this time effectively. Until he encountered DE and DR, his practice consisted of repeating pieces over and over again without seeming to progress. This changed when he started using movement in rehearsal: "that's great, you can spend hours on doing Dalcroze things and doing really great things for your piano playing."

#### **3a. Facing and embracing challenges, uncertainty and risk**

Chris liked all the exercises, finding them useful to him as both performer and teacher, although, initially, the rhythmical and harmonic exercises were very difficult. Getting things right in the exercises was demanding in itself, even before applying the newly-acquired skills to playing. He singled out the quick reaction exercises<sup>164</sup> as particularly helpful for improving multi-tasking and speeding up his reactions in listening and performing, noting that they also opened up the capacity for listening and hearing directly. Chris's ability to face and embrace discomfort and challenge in order to learn is a key element in both his learning and his awareness of his own learning processes. On returning to lessons in Manchester, he was pleased to note that he had made progress in the intervening years.

Despite occasional frustration in class, Chris's usual reaction to the appearance of deficits in his own abilities was excitement and enthusiasm; here at last was another tool he could use to solve his own problems and he adopted it immediately. For example, he talked about his inability to hear simple harmonic shifts. As a conservatoire student, he

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<sup>164</sup> Appendix J, nos. 1f and 26.

had had no difficulty in identifying tonic, dominant and subdominant chords when played in aural lessons but discovered he was unable to recognise them played in the live musical context of the Chord Waltz exercise.<sup>165</sup>

I can't do it...that was an eye-opener in Tilburg...in Manchester it really worked out that my ears became more open and I could hear it in music and that was great...I'm really looking forward to going home and to working with pieces and doing it on my own, taking time really...and moving like this, all these harmonic things that are happening in these pieces of Sibelius...feeling the power of the harmonic.

### **3b. Exploration and finding solutions: Freedom and playfulness**

Most of the work we did entailed matching movement and sound but one exercise on dynamics and style required moving back and forth between matching and opposing the music. Chris enjoyed exploring the music through identifying and expressing in movement what it was not.<sup>166</sup> He integrated this into his practice, especially when a piece he was preparing got stuck: “It works for me to explore the piece in a crazy way, in a completely different rhythm or in a jazz way – it gives you a new feeling.” The feeling of freedom and playfulness could be carried over to the final performance. For Chris, this pre-reflective, ‘goal-less’ improvisatory exploration was very freeing: “because I didn’t have the feeling I was thinking, but more I was exploring and then analysing what I have explored.” Exploring different possible musical solutions via improvised movement was enjoyable and, he agreed, a research-like practice. Freedom, exploration, discovery and finding solutions for oneself were essential to authentic performance as Chris understood it. This thread will be pursued in the following section.

## **Section 2. Chris the Performer**

### **4. Authenticity and Personal Expression**

In 2015, Chris performed with some talented young players who played very freely. He had been impressed that their performance ignited far more spontaneous enthusiasm in the audience than that of a star performer and thought this was “something to do with

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<sup>165</sup> Appendix J, no. 22d.

<sup>166</sup> Appendix J, no. 23.

authenticity.” He identified such personal and authentic playing in the great musicians he admired: “they really play from their heart.” Listening to musicians and students play great, virtuosic pieces was not always inspiring. Such performances were “sometimes not really interesting at all, quite boring, even (laughing).”

As a performer of music in diverse styles, Chris readily accepted that much thought had gone into the development of current historical performance practices. He wanted to, “integrate my emotional person, personality, to involve that in the music and I think you can achieve that more by doing Dalcroze than going to a teacher who tells you how to do it.” Chris understood autonomy in decision-making about interpretation as essential to authenticity. For him, Dalcroze work enabled a performer to integrate his own feelings into musical performance forming a real connection between the player and his playing that would result in a more effective performance. At his final recital, the panel commented on his warm and projected tone, connecting this to an observable sense of bodily freedom and creativity in his playing. Chris feels he learnt this from Dalcroze “I think I always wanted that but I didn’t know how to do it.” He felt the key was that, “it’s physical—that’s very clear, away from the instrument.” He added that “doing Dalcroze takes more time, so it’s a kind of detour, but I think the end result is much more personalised and much more authentic.” He confirmed that this authenticity was equally important for Anne and this was one of the reasons they formed a duo.

## **5. Creativity**

Chris was convinced that Dalcroze training stimulated students’ general creativity: “I’ve more tools when there is a rhythmical problem or a dynamic problem, it’s like you’re thinking creative...because you have done this [Dalcroze] you have more ideas and that’s giving you a more creative mind; you’re more inventive.” Chris used his creativity in uniting the teaching and performing sides of his practice in preparing the Denisov Sonata. The sonata is extremely difficult rhythmically and his own teacher discouraged him: “he said ‘it’s too hard, if you want to play this piece you have to live three months together (laughing) otherwise you can’t play it’.” Chris felt his saxophonist would not be open to DE and DR. His account of his efforts reveals an inventive and tactful teacher:

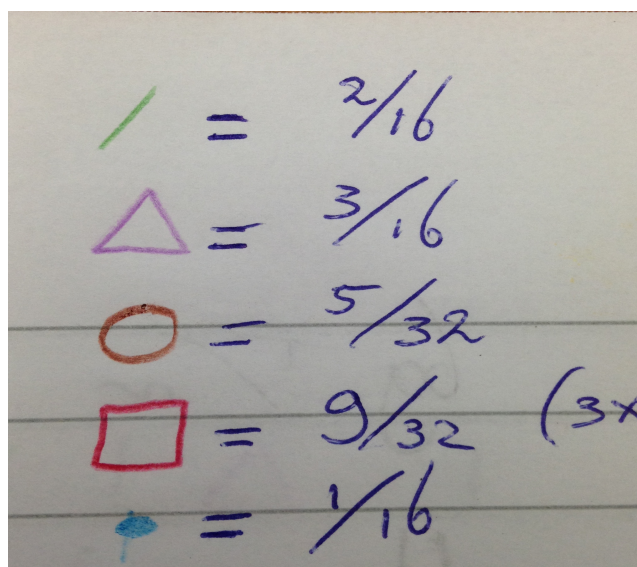
I do exercises with him but he doesn’t know that it’s Dalcroze. We do rhythmical exercises...I made a schedule of the first piece – this stands for 2

and this for 3 and so it's a 5/4 bar "ba-ba-dididi-di" and I can bounce this with the ball.

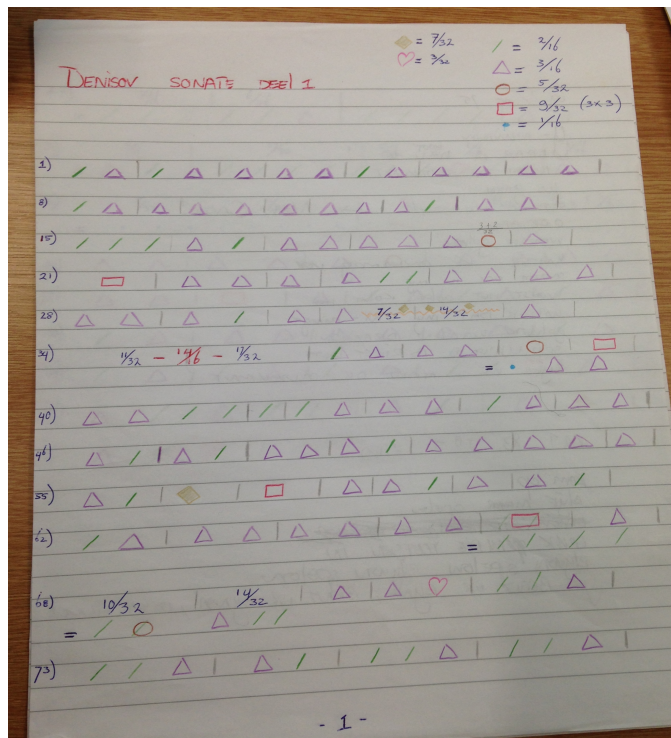


**Figure 7.1** *Sonate pour saxophone alto et piano* by Edison Denisov, p.1-2 with Chris's markings.

He analysed the note-groupings and devised a symbol scheme to represent different patterns.



**Figure 7.2** Code for the Denisov scheme.



**Figure 7.3.** Chris's rehearsal scheme for the Denisov Sonata

Chris continued to clap and sing:

I used this in a Dalcroze way, or in a moving way, filling in the space and I've done this with my saxophonist...he liked this really and now we have practised together "bum-badi-bum-ba", you know there are crazy rhythms in it.

During rehearsals, Chris found many different ways of working on the piece and talked a lot about movement:

There's a canon...it's very hard to play, very quick, so I thought how can I do this, what can I use? The Dalcroze thing, maybe it makes me inventive and I made a rap of it with words and then I can play the canon also.

He demonstrated a canon with voice and body percussion that he could perform alone or with another player and demonstrated it to his astonished teacher: "his idea was only to

count 16<sup>th</sup> notes the whole piece. I think he never thought about music in this way.” The Denisov Sonata was the high point of the final recital:

Rhythmically it was spot on so the whole piece worked and while being a very modern, crazy music, a lot of people liked it and I think it was because it was performed so well and with such a lot of energy, and I could perform it so well because the whole rhythm was integrated by moving, not by playing, totally by moving (laughing), so that was great!<sup>167</sup>

## 6. Tact

Chris’s playful and original rehearsal techniques were combined with an ability to assess his partners’ likely responses and find optimal ways of working with them. As an accompanist, he was considerate, tactful and sometimes painfully aware of the difficulties of meeting his co-performer, Anne. An important moment occurred when, during the phrasing and leading and following exercises, I commented on differences in their movement styles:

That’s really important...you said: that we move in a different way, Anne and I, and that’s true, I think. I feel that in playing together and that became very clear by doing these exercises. It’s also frustrating in a way because you feel, you see it happening, the difference, and that’s not a problem, it’s a fact, and you have to deal with that.

Essential differences in feeling, movement and style were clearly evident. As a result, Chris questioned his choice of musical partner:

Sometimes it makes me insecure if I choose the right person to do these songs with – or is this normal that in a duo you have two persons so you are different, you move different? So, it’s obvious and you only have to work on how to get it together, and that’s great...in doing this exercise we really found each other but still there are differences, and that stays, so I think Anne and I really have work to do now, doing together these exercises again and again.

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<sup>167</sup> Chris’s excitement and enthusiasm about his work is clear in his repeated use of the word ‘great’ throughout both interviews.

His concern with the difficulty and necessity of establishing a good balance in the rapport between them is one of many indications of his sociability and ensemble skills.

### **6a. Ensemble skills**

The exercises in leading and following<sup>168</sup> revealed one of the main difficulties for Chris's duo with Anne: "I constantly want to lead. If she is not clear, I take lead." Chris's learning has always been connected to his ultimate goal, the performance of music. He is prepared to invest time and effort in improving his performance and his musical understanding, and he has clear ideas about his musical intentions. His tendency to lead when others appear insecure or undecided came to the fore with Anne because he felt that she did not show what she wanted: "I never had the feeling, even this weekend, that she really takes the lead." He thought about his tendency to lead as an accompanist: "Very subtle I take the lead, then people like very much to play with me because it's quite comfortable, but on the other hand, maybe I can keep more distance." He wondered what might happen if he did not do it and where this tendency came from: "Is it only in music or is it telling you more about your own personality?" He felt that Anne, tended to psychologise and 'over-think' everything. He had learnt a lot about himself as an accompanist: "so that was interesting but also challenging. I found it [the leading and following exercise] maybe the most difficult exercise." In the Sibelius songs he realised that sometimes, even as an accompanist "you have to present yourself as a soloist almost" because the composer wants this and writes a real duet where the piano has equal weight.

### **6b. Sociability**

Although Chris had a great need to be alone and to work things out by himself, he was also very aware of others, their needs and expectations. He was keen to know how others felt about his playing. After his recital, he was thrilled with the reaction of both the audience and his principal teachers:

I was more touched by the feedback than the results: it was so warm. My main teachers, they were really touched by what I performed: I saw it in their eyes and then they were not only saying that they were enthusiast but you saw it, really, they were so happy for me; they were so happy that it went great.

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<sup>168</sup> Appendix J, nos. 5, 6, 15a, 15b, 17b.

Of his performance of the Denisov Sonata he said: “they were really flabbergasted.”<sup>169</sup>

Other musicians told him that the “whole meaning of the music, the whole phrasing, is much clearer and the sound has developed in richness’. Anne had enjoyed the concert and he felt she was more relaxed and had more idea of how to perform the music. Other friends and non-musicians said that, while he had grown a lot, “there is more in you that you can develop.” He was most moved by those who said that when he played “they see, hear and feel the love for the music, the love of the composer, of what he was trying to do with his music...they were really touched by my music.” His personal practice strategies have changed:

There’s quite a long period of not playing the music but singing it, reading it, analysing it and moving it, try to move it without playing. I did that before but I do it more and more intensively. That is what I’ve learnt from the sessions in Manchester. I knew a lot of the exercises we did but I see more the urgency of doing, I do it more intensively it, so that’s in my playing...I’m thinking more in movement, in studying, in explaining music, in rehearsals with other musicians. I’m talking more in movement examples more than in concrete ‘play softer, or make a *ritardando*’. I like that! and that’s also what I do in lessons.

### **Section 3. Chris the Teacher**

A large part of Chris’s professional life comprises teaching classes and individuals in which he applies the principles of DE and DR, and exercises he learnt from me. He also devises exercises based on Dalcroze principles and modifies them for students’ abilities.

## **7. Creative Problem-solving**

### **7a. Guiding others**

While Chris was very clear that as a mature student he did not want to be told how to play, he readily accepted that younger students sometimes needed direct guidance. Even then, simply telling them what to do did not seem ideal and he was critical of some

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<sup>169</sup> One woman said “this music was really great! Can you give me a recording of that because this music is how I feel in my head every day!”



teaching he had received. As an example, he cited music where composers request legato playing:

you have to play *legato*, but how do you let them [pupils or students] experience what *legato* is? That's something I learnt from Dalcroze Eurhythmics, away from the piano. That's not something I've learnt in the piano methodological lessons.

He considers the ability to make good decisions for oneself important for younger students and for him, this autonomy is grounded in the experience of self-discovery and strong connection to his feelings.

### **7b. Freedom and caution**

In piano lessons, instead of demonstrating for students, he explores different interpretations of the piece through movement:

I feel free to do that and I see that it makes it much clearer. I'm not at the point that the students are moving (Laughing). The students are sitting behind the grand piano but I am moving more and more.

He is very critical of the way his conservatoire students have been taught and although he is not yet confident in teaching expressive movement, he uses a lot of movement-based rhythmical exercises and notices that he gets a better result more quickly.

We walk in the room and that's a great thing and they're quite open for it because it's not so dance-y-like, but I'm thinking more and more in movement, in studying, in explaining music, in rehearsals...I like that...it works quicker.

### **7c. Challenge: seizing the moment**

Chris gave an example of his approach in piano lessons: he asks those who seem open to walk the pulse. One student who played complex repertoire was unable to sing the melodies, explain a simple harmonic structure or state the tonality. Chris taught her how

to study a piece by singing the lines, moving and improvising on the harmonic progression. The student caught on quickly. Until this point “she was not knowing what she was really playing, she was not knowing and not feeling, she really only reads the score.” Using the new methods, they started discussing the music:

I think she was in shock, she was a bit disappointed because she thought really ‘I’m a good player’ and I told her there was a lot of work to do (laughing) and that she should really study in a different way.

He was pleased to see that she was able to use his methods in deconstructing a new piece for study: “and then I saw a happy face in the way she thought ‘OK, yeah. I’ve got it’.”

Students playing fugues are asked to sing the parts and to sing one part and play another. Gradually they discover what a fugue is: “After a few weeks I get a reaction “Oh this is fuga! So now they have felt what a fuga does”, not only what it is in theory. He uses techniques we practised such as walking and beating time, conducting oneself and rhythm exercises. Chris has just started teaching a methodology class at the conservatoire and has received very positive responses from the students who expected his lessons in teaching rhythm to be about counting: “But we stand in a circle and I did a lot of things I’ve done with you and they liked it very much...I also used it in my piano lessons.” Chris was happy with the range of tools he could draw on and modify for students at different levels but did not feel confident about integrating expressive movement in his classes. He has decided he would like to train as a Dalcroze teacher.

### **My Teacher’s Comments on Chris**

When Chris came to Manchester he expected to pick up where he had left off years before and to pull Anne into the experience. He tried hard to engage her in the group exercises and to go at her speed. Movement revealed to him the extent of the differences and difficulties between them, whether it was his propensity to lead or her own rhythmical difficulties. At one point, there was a lot of tension in the room. There was much to do in a very short time and the more effort Chris made, the more difficult the work became: there was no guarantee that at the end of the 12 hours we would have resolved these problems or brought the planned work to a conclusion. I was unsure how things would end.

Chris generally worked in a slow and steady but continually focussed manner. He has an immense capacity for work. Occasionally flashes of real inspiration came through when he was able to move completely freely and really did look like a dancer. I found the work he had been able to do alone impressive in range and creativity. His ability to estimate what his co-performers could take and the tactful way in which the work was done showed Chris to be a person of remarkable ability and tenacity as a learner and an artist-teacher.

### **My Researcher's Comments on Chris**

Chris has many different roles as a musician. He accompanies professional performers and students; gives recitals and plays in ensembles; teaches piano, musicianship and pedagogy. Through his Dalcroze and DR studies these roles have melded.

In interview, Chris was open and generous, as he had been in lessons. He demonstrated a remarkable capacity to reflect on his experiences and great honesty in recognising his weak points. Studying the physical elements of rhythm and dynamics though deploying them in space worked well for him and the study of harmony and harmonic motion through movement and space was, as he said, a revelation.

Chris's assessment of their duo and Anne as a partner was, I felt, accurate as far as it went. His anxieties were not without foundation. He tried hard to identify the problems without shying away from his own role in them. In interview, Chris revealed a different side of himself from that which appeared in lessons and I felt that he had the capacity to grow even more. This case study, more than any other confirmed my feeling that the position of being both teacher and researcher is a unique one offering particular insights and privileges. I am curious about where it will lead me.<sup>170</sup>

## **Anne van Tilburg – Mezzo-Soprano**

### **Background**

Anne and Chris are old friends, having worked together before. During the previous two years, Anne had followed a course in using movement and vocal improvisation to find her own voice. In preparation for their visit to Manchester, she took two lessons with Pauline de Snoo and Chris during which she was introduced to moving with the music, rhythmic

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<sup>170</sup> My map of Chris can be found in Appendix O.

and ensemble work and using the RG ball, hoops, sticks and elastics. She had felt under a lot of pressure to pick up a wide range of new techniques quickly. These sessions must have been long. As there was insufficient time and physical space to acquire or embed new skills she became increasingly frustrated and long-buried feelings began to arise:

I find it difficult...to do new things and then it gets frustrating that I can't do it right away. So I get a bit angry in myself. I get very strict on myself, and then I get blocked. When you...push me, I get blocked even more. I could see this happening.

I wondered if she really wanted to come to work with me or if it had been Chris's idea. Anne was adamant: "No! I so clearly saw a pattern and I thought 'there's an opening here'." These remarks reveal two sides of Anne, present throughout our work together: difficulties with learning with associated strong and conflicting feelings, and curiosity, a willingness to understand and to take advantage of any opportunities that might help her progress.

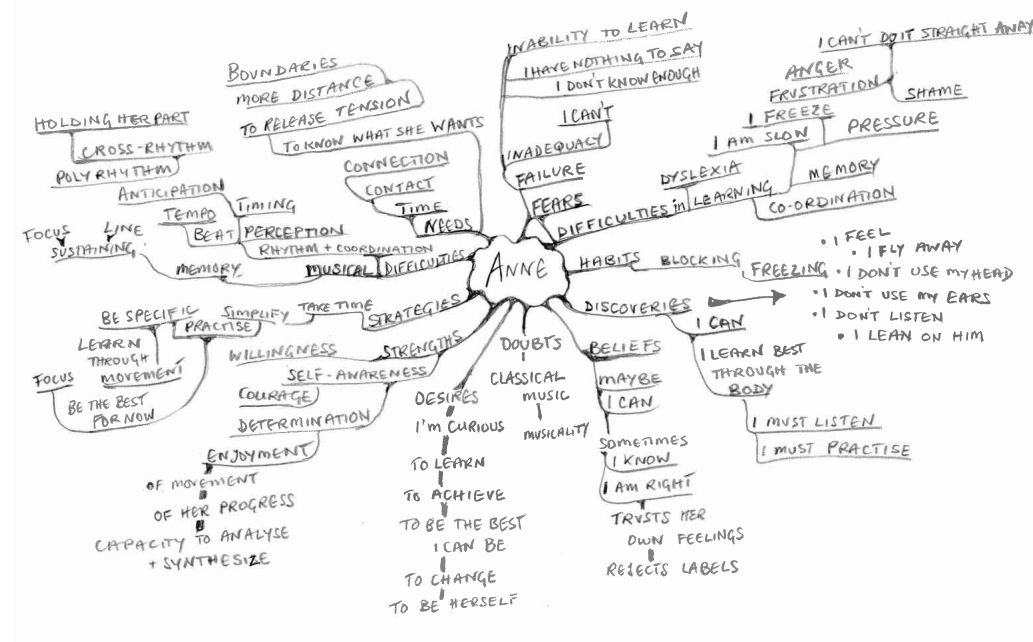
Anne had been diagnosed with dyslexia but I was unaware of this until the first interview. As soon as she appeared in class it was clear that while she took great pleasure in spontaneous movement and trusted her own, instinctive bodily responses to music, the discipline of matching her movement to the movement of music and working with rhythmical complexity was very challenging. Movement was to reveal deficits in musical perception, rhythmic security and problems with focus and ensemble.<sup>171</sup> As Chris was far more experienced in DE and we had very little time to acquire significant skills and apply them in working on the Sibelius songs, there was pressure to achieve an immediate result. Her introduction to Dalcroze processes was not easy, especially as they brought out aspects of her learning difficulties.

On the last day of rehearsal her singing voice had shown clear signs of fatigue. At the interview the following day, I felt that the intensity and pressure of the workshop had been too much for her: her speech was emphatic, she wept and repeated herself many times – indications of her overwrought, highly emotional state. By the second interview,

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<sup>171</sup> Dyslexia today is understood as one of a family of Specific Learning Difficulties or Differences (SpLDs) with considerable overlapping and co-occurring difficulties. Among those listed by the British Dyslexia Association (BDA) [www.bdadyslexia.org.uk](http://www.bdadyslexia.org.uk) are the problems I noticed when teaching her and all the difficulties Anne describes herself as suffering from. Appendix P lists those aspects of SpLDs that were particularly noticeable in Anne.

everything had changed. She was calm and thoughtful and had been intrigued and pleased to read the transcript of the first interview as it showed her how much she had changed in five months. Many of the issues that arose in her case were interconnected. Since I would like to avoid suggesting a sense of hierarchy by listing them, I have chosen to present her initially in the diagram below (Figure 7.4).



**Figure 7.4** Map of Anne from the first interview.

This case study is divided into two parts corresponding to the two interviews. Part 1 focusses on Anne as a learner. Part 2 concerns the performance and includes developments from the first interview.

### Part One: The First Interview - Anne the Learner: Difficulty, Desire, Ambition, Conflict and Insecurity

1. Dyslexia.
2. "I need more time."
3. Fear of failure.
4. Self-awareness and self-discovery: "I just don't use my head anymore."
5. Timing and anticipation: "always a bit late."

6. "I don't know what I want."
7. Longing, emotion, hope and ambition.

## **Part Two: The Second Interview - the Performance and Beyond...**

8. Contact and connection.
9. "I make a line."
10. Being in movement.
11. "I can..."

## **PART ONE: Anne the learner: difficulty, desire, ambition, conflict and insecurity**

Anne is tall, with a ready smile, a direct gaze, and presents as a strong personality. She was keen to work and to make the most of the opportunity offered. From the outset, a deep insecurity relating to her ability to learn surfaced. Anne's attitude was coloured by her sense that learning anything new was more difficult for her than for others.<sup>172</sup> She also had a strong desire to achieve, to progress, to understand and to be herself.

Traditional teaching methods "through the head" had not only failed her, they had reinforced a general sense of inadequacy and fear that she was incapable of learning and had nothing to say musically. Although she tended to 'tune out' whenever a challenge seemed too much,<sup>173</sup> she had a strong desire to take every opportunity, to improve and to be "the best she could be." She appeared driven by emotion and lacking in effective strategies for dealing with her difficulties

### **1. Dyslexia**

Anne was reluctant to accept that dyslexia and its co-occurring difficulties was the cause of her problems and thought she sometimes used the label as an excuse not to try. She associated the label of dyslexia with being inadequate and wailed in mock tragedy: "I can't do this: I'm dyslexic." The discovery that she was able to achieve the polyrhythmic exercises when they were broken down suggested to her that she was not, after all, dyslexic:

if I just can do one part...maybe I can do it...I did two bars – but I did it. So I discovered I can do it and it has nothing (shouts and bangs table with her

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<sup>172</sup> Appendix P, no. 3.

<sup>173</sup> Appendix P, no. 5g.

fist)<sup>174</sup> to do with dyslexia, I just didn't practise enough. So if I'm going to practise this, then maybe I can do this, there isn't any dyslexia, it's just that my learning is coming from another way.

## 2. "I need more time"

The sense of pressure to achieve quickly was closely linked to doubts about whether or not she was capable of doing what was asked. Anne mentioned her need for more time 12 times in the first interview. She recalled her early training: "I've always been very much pressured. I had to do everything in time...For me that was too quick...I know one thing of myself that's really true...I'm a bit slower."<sup>175</sup> Anne also felt her musical knowledge was inadequate and when she saw that Chris identified more accents in the music than she did, she wondered "is my musicality a bit off?" and considered this: "I think I don't know enough about music...I'm not smart enough and then I just completely drop it...I give up...I just completely freeze."<sup>176</sup>

Anne was aware of her difficulties with timing, keeping time, rhythmical accuracy, co-ordination, anticipation,<sup>177</sup> memory,<sup>178</sup> knowing where she was in the music.<sup>179</sup> Chris and Anne had problems in finding one another in a song requiring a marked change of tempo and the singer's entry on the second beat in 3/4. Anne never entered on the right beat. We tried beating time and singing but she could not co-ordinate the gestures with her singing. I asked her to sing and walk simultaneously to stabilise the original tempo, move clearly into the new one and continue moving through the rests to find the right beat to start on. This would help Chris to see what tempo she was taking:

I felt that I didn't even know the tempo although we have done this very many times... I always listen to the interlude, but I have never even felt the beats, so it was the first time I even realis[ed] it was a three-quarter bar... I have to be ashamed to say that (laughing).

She found locating the beat on which a rhythmic cell was placed puzzling:

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<sup>174</sup> Appendix P, no. 5b.

<sup>175</sup> Appendix P, no. 1

<sup>176</sup> Appendix P, no. 5g

<sup>177</sup> Appendix P, nos. 3, 5c

<sup>178</sup> Appendix P, no. 2

<sup>179</sup> Appendix P, no. 5e

when you did the triplet on the first, second, third, fourth (beat)<sup>180</sup> I find it sometimes difficult to...I need more time...to let it come to me and not freeze...I think I hear it then but I need more time.

Other exercises she considered difficult were those involving cross-rhythm, two-against-three, polyrhythm,<sup>181</sup> and working with the ball. Coordinating her movements was difficult. Anne preferred working with the scarf because she liked its light, “flowy” look and feel. She was slow to memorise music and even focussing her attention for the duration of a single phrase was challenging.<sup>182</sup> She was aware of losing focus mid-way and not carrying the music through from one bar to the next.

When working on polyrhythm and cross-rhythm,<sup>183</sup> I suggested that she simplify the task and began building security with one part before adding the second. Anne analysed the process:

You gave me time...when it was difficult. and I also took the time so I just tried to only use two feet and then the hands again. I every time felt space to take my time, the time I need...And I really got it from you and I want to thank you very much that I had this because that... touches me (weeping) somebody gives me the time that I need, so I felt, yeah, I’m touched by it. I’m really happy.

She was glad that she could choose how much time to spend and in what way:

I could choose, OK I’m just doing my feet now, I just do my hands now, and then and then (shouting) some bars I can do it! Yes! so it’s possible, if somebody leaves me the time to do it.

Anne’s feelings about her difficulties cast a shadow over things she did well. She minimised these, focussed on her deficits and problems and was hard on herself when

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<sup>180</sup> Appendix J, no. 27.

<sup>181</sup> Hands and feet taking different rhythms.

<sup>182</sup> Appendix P, nos.2, 4, 5e.

<sup>183</sup> Appendix J nos. 9, 11, 13. I use these exercises played in treble and bass to help students perceive treble and bass simultaneously and to help singers to hear the piano part while singing.



things went wrong – possibly because Chris was a confident, musically knowledgeable performer. Simplifying the tasks and building complexity gradually was very empowering for her. I began to get a glimmer of what lay beneath and assayed: “you know you can, really”, and Anne said “yes. Yes.” Deeply buried was a profound conviction that she could do all these things but why was it not happening?

### 3. Fear of Failure

Anne recognised that her pattern of taking mistakes very seriously and giving up when faced with difficulties was unhelpful, so she decided to follow Pauline’s advice to be more playful in rehearsal and “see what happens.” She explained, “I can’t say I had more ideas...but there was more connection with Chris...a spark of it transformed...and I don’t have to take it so serious when it goes wrong (laughing).” Anne felt ambivalent about continuing with classical singing because before a concert she always suffered from “*Fallangst*”, fear of failure.

Keeping her fear under control on the concert platform was exhausting:

Beforehand I get completely frozen...It’s always being scared of am I smart enough? Can I say enough...is my musicality enough?...Maybe it’s a part of stage fright, but I’m not really nervous to go on stage...Afterwards I’m completely tired: there’s nothing left.

She felt as if her body, rather than her head, was having a “nervous breakdown” and considered how to respond: “when we did the sticks exercises<sup>184</sup> and I found it very difficult, I thought “I’m going to do the best I can do now”, and then actually I could do more.”

Anne’s fear of failure is unsurprising given her range of difficulties. She had come to Manchester hoping to address problems that she associated with performing complex classical music and was unsure whether she wanted to continue singing classical repertoire: “now after this course I want to try.” In Manchester she discovered a disconnection and felt as if her head was separated from her body “it’s cut at the neck – I just don’t use it.”<sup>185</sup>

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<sup>184</sup> Appendix J, no. 15a.

<sup>185</sup> Appendix P, nos. 1, 5d, 5e.

#### 4. Self-awareness and Self-discovery: “I just don't use my head anymore”

I just don't use my head anymore, and I don't use the ears. I just block the whole thinking...when we are doing exercises with movement, [music] is coming through the ears but I didn't hear it...I just didn't listen. So I listened these few days, I learned that, to listen.<sup>186</sup>

This was listening on the aural level. As a result of her previous studies, Anne had learnt to listen to her body and rely heavily on her sensations. When she stood on the trampoline she immediately noticed that her sound was freer with more tone “I wish I could take it on stage.” It revealed her habits to her. She tended to lean forwards and her calves were very tense: “when you're on the trampoline you can feel, you notice better what happens in the body.” To help her relax her legs and centre herself better, I asked her to sing sitting on the ball which worked very well.

The sudden awareness that she did not listen with her ears was the beginning of connecting ear and body. She realised that she needed to listen more attentively. She related this lack of listening to her difficulties when she felt under pressure: “I just blocked out the head, I didn't use it any more, I just flew away somewhere, and then there wasn't any connection anymore, so I also couldn't hear anymore.”<sup>187</sup>

Anne analysed the gaps between the somatic movement and voice training in which she was free to take her own time and the demands and discipline of classical music when singing composed music from the score. She noticed how the Dalcroze approach helped her to respond to these demands:

I know how to move now, but now I can...be more specific, I never had to be specific, I could always move how I felt...in the Dalcroze, you can show how you feel, you can be free, but then there comes this part of being specific, and that's what's needed in classic music because this is what's written...when it's in the exercises it's nice because it's not so many layers, so I thought “Oh I have to do this more often so I get more used to really choosing how long – this – is – gon – na – take – and – I – am – there.”

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<sup>186</sup> Appendix P, nos. 4, 5d, 5g.

<sup>187</sup> Appendix P, nos. 1, 4, 5g.

Sometimes the effort to maintain focus on the task,<sup>188</sup> especially in co-ordination exercises, got too much and she became frustrated and annoyed. She also recognised that any sort of rapid change in life or in music was difficult for her: “I wonder if I could with Dalcroze become quicker in change.”<sup>189</sup>

### **5. Timing and Anticipation: “always a bit late”**

Anne had problems with timing and anticipation.<sup>190</sup> She realised that she found it difficult to listen and think while moving and had noticed that I often asked her to start earlier “the anticipation is always a bit late, and I don’t go through to the end.” She realised that gesture could communicate more clearly than words: “I remember you moving your arm and that, more than words, made it clear to me.” She learnt more easily through doing and watching than through verbal explanations so learning through movement, combined with better listening, was an optimal way for her to make connections for herself.

Anne and Chris had resumed working together after seven years and Anne had felt something was not working well. She had been particularly pleased that I had observed that their movement styles were very different: “you saw us moving very differently...but we have a connection.” While working on phrase and phrasing, problems had arisen with direction, arrival points, dynamics and sustaining the phrase line.<sup>191</sup> We worked on these using the ball, scarf, sticks, body contact and the movement, and phrase direction often got lost. She made another discovery of central importance to her performance and to the ensemble.

### **6. “I don't know what I want”**

Anne discovered that she had no idea what she wanted or expected musically and that this combined with a lack of training contributed to her learning difficulties and feelings of inadequacy:

I don’t know enough what I want to say. Chris even said to me “what do you want?” – and I don’t know what I want. So maybe I can use some help to discover what do I want with the music. I think I haven’t had enough education to actually say something about it. There is this natural

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<sup>188</sup> Appendix P, no. 4.

<sup>189</sup> Appendix P, nos. 1, 3.

<sup>190</sup> Appendix P, no. 5c.

<sup>191</sup> Appendix P, no. 5e.

musicality...but then all these people come and teach us, say different things and I think ‘Wow! You can say all these things about it?...I couldn’t – or I haven’t yet.

Unable to identify or decide where the music was going, Anne relied heavily on Chris. At first, I had thought her difficulty in maintaining focus might be a result of her distractability<sup>192</sup> but she said; “[I] just lean on him.” Her dependence on Chris was obvious when we rehearsed where the music went and how the parts related. Instead of looking at her own ball, she looked at his, or at the ceiling and did not notice herself doing this. As she could not remember her part, she looked at Chris’s ball hoping that this would help her to remember<sup>193</sup>. The question of what the ball does in silent rehearsal was still a mystery to her. She started to understand when she watched me demonstrate:

it actually happened with the scarf...you took it from the back and you were really with the scarf...I understood. But if somebody asks me why, why are we doing this, I couldn’t give you an answer yet...I have to know what you mean with this, and I notice with the scarf it’s a bit easier for me. That’s maybe because of the fabric, I like this flow-y...that it’s also doing something by itself, I don’t have to put so much pressure into it.

Anne seemed to have porous boundaries. She was very easily drawn away from her experience of herself as a distinct and separate individual. Eventually, she realised the main problem in their working relationship: “I have to know what I want.”

On one noteworthy occasion, she disagreed with Chris about the interpretation of a particular song and I felt she had a valid point. The accompaniment was very restless but the vocal part was slow and calm. Since the piano writing in most of the songs was either an obvious accompaniment or an extension of or support to the song, it seemed not to have occurred to Chris that the melody and the accompaniment might not always be in the same ‘mood’:

I’ve actually said this to Chris that I’m sleepy and...that was actually one time when I really knew what I wanted, and he said “yeah, but the music does

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<sup>192</sup> Appendix P, no. 4.

<sup>193</sup> Appendix P, no. 2.

this” so I discovered also that when I know, I’ve maybe known two or three times little things that I want...he can listen to me. So! If I’m going to work with him, I have to find a way that when I really know...I stick to it.

## **7. Longing, Emotion, Hope and Ambition**

The challenging work we had done together had revealed not only problems and solutions, but also Anne’s longings, hopes and ambitions. She frequently talked about doing the best she could, practising, making progress and self-improvement. Anne had seen and seized an opportunity in coming to Manchester: “I like to do this work on myself and to become the best person I can.” She was looking for answers: to dispense with the “dyslexia label”; to be able to trust her own instincts and find ways of educating them that felt consonant with her sense of self. She began to realise that her highly emotional approach to singing impeded effective interpretation and performance. Instead of conveying the emotion of the song, she was carried away with her own emotional feelings to the song’s detriment and this affected her voice production and sense of line. Sometimes the vocal part simply told a story and Anne followed my advice to tell it simply which made her “whole voice more free.” During our lessons, I had begun to feel that we would not get very far unless I rehearsed her on her own although this was not feasible at the time. I felt I had let her down so I was very curious about the second interview.

## **PART TWO: The Performance and Beyond**

The next time I saw Anne was September 15<sup>th</sup>. My Skype interview with her took place before Chris’s second interview. I had heard nothing from either of them since sending them the transcripts of their interviews, months previously. Anne looked calm and confident. Reading the transcript made her realise how much she had changed during the intervening five months. I wanted to know if they had used any of the things we had done in preparing for the concert. It seemed that almost everything that had been difficult or unachieved in Manchester had changed significantly. I was struck by the change in her. Gone was the insistence on needing more time; there was no mention of dyslexia nor did she refer to her anxiety about having nothing to say. The concert had gone extremely well: Anne had felt more relaxed and confident and although there was still work to do she had received very good feedback on her performance:

I had a lot of reaction from people. They saw it and they felt it...I never had so many good reactions on my singing, and I think that was because...I was more relaxed...more myself and more in contact with Chris also and more in contact with the audience actually.

She told me that her rhythm in more complex rhythmical tasks had improved although this was not yet secure. She wanted to find a Dalcroze teacher to work with as she felt this approach was the best way for her to learn. In the meantime, she was applying the exercises we had done to another piece that she was learning. Our work had helped her musical memory.

## **8. Contact and Connection**

In some of the leading and following exercises, Chris and Anne were joined at the elbow. To get a good connection they had to press towards one another and if the music was more intense they had to move faster.

I notice that going more into intensity was a bit difficult – because what I did was push him away instead of going in. What I would like to do more with Chris is really this moving together because that softens up, it's very personal but I actually felt I love him in a way when I do that, because I feel you have to connect there's no escaping – and I love that. I become so happy doing this.

The matter of contact and connection remained an area requiring further work. Both had recognised that Chris tended to lead while Anne was unclear in her intention. By the time of the recital she had developed more security. During the performance, the question of contact across space arose. Anne had been bothered by standing in the bow of the piano. Chris wanted her to look at him more often but turning towards him meant turning away from the audience to whom she was directing the text of the song. In this sense, she felt, singing was different from playing an instrument.

He said “I need this physical contact that you look at me” but I think the contact is in the space between us, and...because we took many, many hours to practice that it was so together – that it was internalised in the space

actually...I have to find a way that I can [keep contact] ...with him, and also...with the public – there's something to discover there that's very interesting.

## 9. "I make a line"

When I asked Anne what occurred since the recital she talked again about working with the lines of the music and where they went. The work we had done with the ball on phrase-line now made sense to her. During our rehearsals, I had pointed out that there were different ways of using the ball to draw the audience's attention. She could 'show' her intention clearly in driving the ball through space towards the audience or elsewhere, withdrawing it and taking it away, inviting the audience to follow its journey and manner of travel. She could draw the audience in towards her, as if allowing them to overhear her thinking. In any one song, these different ways of using the ball might change: are we pushing it out or drawing them in? This notion of where the ball/music goes had effected a major change for her and enabled her to push less in her singing:

I never knew this existed. I always went with the ball towards the audience even if the line didn't ask this and that's also what makes you very tired because it's always going from yourself to someone else. Sometimes you have to bring the ball from the audience to yourself and it gives a completely other focus and also more relaxation in a way, another intensity...I more and more bring it from the audience back to me – it changed something in my technique.

Her new way of singing had attracted a lot of compliments "Now also musicians come to me saying 'Oh, you sing so beautifully. I think they feel I very directly make contact with them'." Anne explained that preparing a piece by imprinting its movement into yourself and internalising the sensation was still 'work in progress'.

Anne thought that failure to consider the spatial aspect of music made performances "very one-dimensional" and considered attitudes to music that excluded space, "weird." Asking herself where she wanted the music to go had also begun to resolve the issue of knowing what she wanted: "I thought that I never knew what I wanted but this is a very simple way, just a basic thing, and it's actually even enough."

## **10. Being in Movement**

Anne asked me about anticipation because she was now aware that she often came in late when singing. I explained that she needed to be in the tempo of the piece before starting and for this reason it might help to walk the pulse before beginning to sing. She could think of this as moving towards the start point or as the moment of starting moving towards her, but she had to be in the tempo and mood before beginning. I felt that she needed to close the gap between no movement and movement. After a while this sensation of being in movement already would be internalised and she could stand still. She had begun to notice that she had the same habits in her free-singing, improvisation course as she had in classical singing. She froze when asked to sing her own name and did not even draw breath: “And then I thought ‘Oh! This is the same as I do in classical singing!...I start to feel the beginning of that it’s all one thing. My head already knows it but now the body has to.”

## **11. “I can...”**

People had told Anne that they felt that she now listened and was not blocking out other performers. She agreed that this was a very big change.

I try to hear the other person and to hear what they do and I notice that I can do more things at the same time, also, when I’m still reading my notes...I’m also listening to the singer standing next to me in a duet.

Practising at home she does not sit still but locates where the sense of flow is in her body. When she feels she is tightening up in rehearsal, she looks for where in her body she can access movement and has become more aware of other singers, of how they connect to their bodies and the effect of disconnection on their singing and their energy. Although many things had improved, she felt she had not had sufficient time or lessons to internalise all that could be learnt and hoped that Chris would work with her and that she could work more with me. She did not mention giving up classical singing.

## **My Teacher’s reflections on Anne and the Duo**

When I taught Anne I was not aware of her diagnosis of dyslexia but I noticed her rhythmical and coordination problems immediately and focussed on solving them,



working mainly by instinct and drawing on past experience. Chris was in control of himself and rhythmically secure but I felt I had let Anne down because she needed rehearsing alone and this was impossible. I do not think knowing about her dyslexia would have made any difference to what I did. The problems with line and leading and following seemed to me very mysterious. I had never taught an ensemble with the kind of difficulty I was seeing here. Owing to the amount of work to be covered and the intensity of our time together, the dynamics of their relationship and Anne's particular difficulties unfolded gradually. It took me a while to realise the extent to which she had a habit of blocking and tuning out whenever challenge became too uncomfortable. While Chris embraced challenge, Anne needed care. She was too dependent on him musically and at the same time needed contact both to feel secure and to establish herself as a separate person, distinct from Chris. She was determined and had high expectations of herself but her readiness to work concealed a high level of anxiety and a generally heightened emotional state. She was aware of her tendency to judge and find herself wanting followed by feelings of frustration and anger. Although I repeatedly reminded her that we had covered an enormous amount of ground in the time available and that she had achieved a lot, she seemed almost to ignore or dismiss this. For me as a teacher, the need to help them meet very high expectations in a very short time was extremely challenging. I was surprised that we actually managed to cover all the songs and both relieved and pleased that the result in the recital exceeded all expectations. I think this was due to their ability to follow up what we had done in working by themselves and imagine Pauline had played a part here as she was so keen to see them do well. In the end, I was pleased with what they were able to accomplish.

### **My Researcher's Reflections on Anne and the Duo**

While the first interview with Anne was rather like entering a maelstrom, at the second I met a different person. At the first interview, I was concerned about her tiredness and highly emotional state. We were all exhausted. I tried to go with what she wanted to say and let her repeat herself over and over again without attempting to intervene as this seemed to allow a discharge of some of what had built up over the preceding days. Many of the things she said surprised me. These included her hardness on herself and her desire to reject dyslexia as an explanation for her difficulties. She really wanted to believe that if she practised and listened well enough, all her problems would be solved and,

interestingly, it seems as if she may have been right. The difference between the two interviews is extraordinary. Anne's deep insecurity about her ability to learn and to have something worth saying musically seems connected with her tendency to lean on Chris and to her strong desire for connection and contact with others. At first glance, one might think that someone with poor boundaries and a poor sense of self would need to withdraw to establish herself before moving back into ensemble work. Anne was not able to do this but it became clear that in being forced together with Chris there was no escape: she was compelled to work on her problems. She enjoyed the pressure of being in a situation that gave her no choice but to solve the problem or flee and she chose to work on herself and to face all the difficulties that arose and used her habit of 'psychologising' to do this. I found myself thinking that she was unusually honest and courageous, and very generous in sharing her thoughts and feelings with me. Not for the first time I was impressed by the way that the Dalcroze processes were able to address profound learning needs when those using them really invested themselves, their time, energy and commitment.

Working with this duo reminded me of many 'life truths'. It is impossible to create a good ensemble unless each member is able both to bring his or her distinct and unique person to the work and at the same appreciate and work flexibly with others. Both Chris and Anne showed themselves to be very aware of their personal and ensemble difficulties and their sources of joy and pleasure. Anne had studied movement and personal expression. It was movement in the particular ways it is or can be used in DE and DR, combined with processes of internalisation and inner hearing and feeling that are proper to both methods, that proved decisive in moving them forwards as performers, both personally and as an ensemble. In applying the work we did to other repertoire and, in Chris's case, in teaching it covertly to his saxophonist and overtly to his students, they have made it their own. I was struck by their willingness to work and to face challenge. They were modest and demanding in relation to themselves, honest and self-revealing. I understood Chris's comment that he thought the reason they had come together as a duo was mainly because they were both interested in authenticity.

## CHAPTER EIGHT

### THE ESTABLISHED PERFORMERS AND TEACHERS:

#### Becca, Lis and Chui Tan

##### Introduction

The final data chapter consists of three established performers who also teach and who have experienced a longer-term engagement with DE and, in two cases, with DR.

Rebecca (Becca) Spencer is an English viola player who had studied DE on the two-year PGCEwSS<sup>194</sup> course at RNCM, completed a PGDip in performance and then sustained a portfolio career in music performance and teaching. Scottish Elisabeth (Lis) Dooner is a freelance performer and teacher having retired from 25 years as sub-principal flautist of the Scottish Chamber Orchestra. Chui Tan Lee is a professional violinist from Hong Kong whose encounter with DR forms the prologue to this thesis. At the time of interview, Becca was 35, Lis 64 and Chui Tan 43. Their performing careers encompass work as soloists, in small ensembles and in orchestras. All had experience of DE that was not intensive but occurred over many years. All were sufficiently engaged to return for more lessons whenever opportunity arose. With long-term engagement brought depth and perspective to their experiences and an ability to reflect and make connections lacking in the younger interviewees. Although successful in their chosen fields, each was seeking a new connection with music and her own playing. Each also suffered from acute, private frustrations or dissatisfactions and anxieties relating to themselves as musicians.

Of all my interviewees except Kai, Becca had the most consistent Dalcroze training with lessons in rhythemics, instrumental improvisation, Kodály-based solfa. She observed classes and taught rhythemics and solfa weekly over two years and had more knowledge of DE in the context of instrumental teaching, than any other interviewee. As a qualified Dalcroze teacher, she applied the work we had done in teaching local children's classes and on RNCM's Junior program, master-courses for the New Virtuosi.<sup>195</sup> She also wrote and arranged music, and played with the Unthanks.<sup>196</sup>

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<sup>194</sup> See Appendix C.

<sup>195</sup> New Virtuosi was formed in 2009 to nurture talented young violinists between the ages of 10 and 22 through participation in masterclasses, performances and festivals. Most of the faculty are Russian violinists with an international reputation. The director is Ani Schnarch who also teaches at the Royal College of Music, London (RCM).

## Rebecca Spencer (Becca) – Viola



### Background

Becca started training as a Dalcroze teacher following recommendations from friends including one who had already started the two-year PGCEwSS at RNCM. Becca joined the RNCM course following her Bachelor's degree at Birmingham and, although she only played once in DR during the PGCE course, during her PGDip year she played with a quartet, all the members of which had studied Dalcroze with me for two years. They worked on their repertoire using what they had learnt and booked me for two DR sessions. I interviewed her at her Manchester home on November 26<sup>th</sup> 2015. Her voice is strong and her speech often emphatic. She is interested in how things connect.

Becca began by talking about her teaching, her performing experience and her many projects involving collaborative work with non-musicians. She became “fascinated with the whole context of performing”, including what made music accessible to non-musicians; how the same music could feel different in 40 different places; how an audience felt according to the venue, and how a random comment could break an atmosphere. She sought a common language with co-performers and thought it was her Dalcroze training that helped her to “think more outside of the box of how you can talk about music.” She was also interested in “trying to explain what you think or feel”, what Sheets-Johnstone calls the ‘linguaging of experience’. This fascination with engagement in the moment and analysis was apparent in the way she addressed the questions in her interview which, as she had much to say, was long and, I felt, tiring for both of us. The themes from Becca’s interview are presented in three, interlinked sections:

#### 1. Becca: The Learner.

##### 1. Dyslexia, connection and “the way I’m wired.”

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<sup>196</sup> The Unthanks are a multiple-award-winning English folk group from Northumberland led by the sisters Rachel and Becky Unthank. They combine traditional English, especially Northumbrian folk music with other genres.

2. Epiphanies and revelations: Three light-bulb moments.
  - 2a. Pulse and tempo.
  - 2b. Harmony.
  - 2c. Authority in interpretative choices: finding a voice.
2. Becca: The Performer.
  3. Memory, Structure and the sense of direction.
  4. Technical ease and being in the moment.
  5. Ensemble, Plastique and Dynamic Rehearsal.
  6. Movement, tension and release; internalisation and tone.
3. Becca: The Teacher.
  7. Somato-sensory kinaesthetic experience: using materials.
  8. Dyslexia and problem solving.

## **Section One: Becca the Learner**

### **1. Dyslexia, Connection and “the way I’m wired”**

Becca is dyslexic with co-occurring learning difficulties<sup>197</sup> that she has addressed in various ways throughout her life. One of the most important of these ways was dance.<sup>198</sup> As a child, she took classes in contemporary dance and choreography, later choreographing and performing her own musical compositions. She was spontaneously attracted to DE which was a good fit for her as a person and also illuminated her previous experiences:

I’d done a lot of choreography dance classes from the age of eight and I’d always looked to connect the two things...it brought clarity to something I’d already been doing...I need to do this because it’s already how I’m... wired.

### **2. Epiphanies and Revelations: Three Light-bulb Moments**

During the first part of her course at RNCM, Becca identified three ‘light-bulb’ moments related to her sense of pulse and tempo, her awareness of harmony, and her ability to become authoritative in making interpretative choices.

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<sup>197</sup> See Appendix P.

<sup>198</sup> The strategies she developed as a result of her Dalcroze experiences are explored in Section three “Becca the teacher” under theme eight “Problem solving.”

## **2a. Pulse and tempo**

Becca was all too aware of her weak sense of pulse and felt very vulnerable in chamber music rehearsals. She recalled her co-performers' comments and her difficulty in solving the problem:

“Becca, you’re starting this movement. You can’t go too slowly because the whole thing will fall apart” – feeling that kind of pressure, but not knowing at all if I was going to get the right tempo...it was always a fluke whether I managed to or not.

In DE, a growing awareness that it was possible to find and maintain the pulse was a revelation:

to realise that I was forming a sense of tempo, and I could start to even identify what the natural tempo of a piece should be, not just whether I was managing to keep it, could be something that could exist, that was huge. And you know I still struggle with it but at least I’ve got awareness and strategies to know what to do.

## **2b. Harmony**

A second moment of realisation occurred with the aural training part of the course. Although she had a good sense of pitch and had been able to sight-sing from an early age, Becca’s awareness of harmony was limited. Learning to hear a simple bass line in solfa lessons was a revelation: “there was suddenly a way in to appreciating harmony and being sensitive, noticing at a gig the colour of the sound – I was brought more in tune with what was going on, so that was highly satisfying.”<sup>199</sup>

## **2c. Authority in interpretative choices: Finding a voice**

Her third ‘light-bulb’ related to the acquisition of sufficient expertise to make good choices and decisions for herself. Movement was the key to autonomy and self-trust:

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<sup>199</sup> The discovery in solfa was reinforced in the two part exercises in the rhythmic classes thus helping to engrain this knowledge and showing how the branches of the method work together.

I remember at university never understanding how I'd get to a point of knowing what bowing I should do, what fingering I could do, and take ownership of the interpretation of the piece. I'd always just been taught "do it like this?", and I never understood when I would reach that point – how you could jump over to being more authoritative on your own as a player...just asking as simple a question as how does the music move...was so empowering.

Becca recalled always having had strong ideas about how music should be performed and being unable to voice these as she felt unsure about relying on her own instincts. She had felt unable to discuss her ideas with her teachers because "I just didn't know what I thought I could do, or had no way of trusting or...hearing my own instinct – all that was shut off.

Becca observed and participated in Dalcroze classes for children aged 6-10 and noted the development of the personal voice:

How come I never had something as fun as a child? The free and creative sit in a circle with no tables was incredibly powerful...really moving, and the kind of space for the individual voice even at the age of five made me realise I didn't have that.

## **Section Two: Becca the Performer**

### **3. Movement, Structure and the Sense of Direction**

Playing standing on the trampoline combined with being asked to make decisions about where the music moved to and enacting this in the space of the studio resolved many problems for Becca. These included memory, the ability to structure the piece and connecting the notes together in phrases with a sense of direction: "I remember the frustration of memory letting me down so even if I could play it without the score, I always felt...it couldn't always reveal everything that it was doing."

Rehearsal in movement helped to structure the piece and revealed the performer's sense of direction, or lack of it.

It brought a much more coherent narrative structure to the whole piece and I remember...watching other people just going round like a washing machine, just going round and round in circles and you wanting to try and stage it so that they had destination points within the piece.

This spatial structuring of the music relative to an audience was very helpful:

Having that clear sense of “we’re going to go here and it needs to be at the back of the stage and then it’s gotta come centre, and then where does it need to go back again” – that’s what I always felt made the biggest difference...Dynamic Rehearsal was brilliant at doing that for me in a way that no-one else was.

She summarised her DR experiences beginning with the effect of playing on the trampoline:

Tone! It becomes much deeper so anyone who’s just skating about with the bow can find much more substance to the sound. It can also develop a much broader, tonal, timbral sound quality, more dynamic range, a more sophisticated palette. You can know how to bring less substance to it in places where you want a different effect because it helps you to find that depth in the first place.

This change in tonal quality was also due to how the notes were connected “which is feeding back again into that sense of direction...the constant thing that lacks everywhere – everybody just chops up phrases and it seems that every master-class person has to talk about it.”

Although Becca liked to think choreographically of music’s structure in space, the improvisatory nature of the movement enactment brought spontaneity to the final performance, enabling her to remain responsive in the moment. Interestingly “the combination of the trampoline with the real sense of your enacting it”, and being pushed to answer the question “where and how does the music move?” seemed to answer both building an interpretation and becoming playful in the moment:



maybe you'll discover...that you have an idea because you're probed to think about it...it could be different next week, and the performance is spontaneous too, but it's building the structures to know how to engage with it so that you can respond in the moment.

Of moving or watching others rehearse moving in silence, Becca said that it was impossible to know what was happening until they played again. This was because the performer was not performing something known but asking questions: "Is this where I want to go, what I think it should be?" Afterwards, when they played "it's always shifted to making it 4D, more dynamic range, being able to communicate. It seems like they're actually speaking to you rather than just a robot." She continued "it's as if they suddenly trebled their toolbox range." For Becca, the most important part was knowing where she was going in the phrase and how far along it she was in approaching the climax. She was able to pace her use of tone. Measuring her phrases in space enabled her to use the dynamic range with greater control and awareness.

#### **4. Technical Ease and Being in the Moment**

DR also solved technical difficulties for Becca: "you don't even have to think in a technical way when you're doing it...and that feels really liberating. Quite often, things I really struggled with from a technical point of view could just happen in that context." Although she thought DR had no effect on intonation, after consideration she said that DR: "teaches you how to be in the moment with it...right there in that instant. If you're really hearing and responding you can be much more aware and adjust the tuning and whatever else." We discussed the difficulty of teaching students to be in the moment and she laughed when I said, "you have to be kind of tricked into it." This reminded Becca that when she was a student I had often told her to turn her head off. She thought that if you were unable to "just feel what you're doing, you can't be in the moment" and considered that DR enhanced awareness of texture in ensemble playing and made players more aware of their role in the group.

#### **5. Ensemble: *Plastique Animée* and Dynamic Rehearsal**

Becca's quartet had decided to apply their Dalcroze knowledge to their rehearsals:

To do it in that group context, it felt like it was half Plastique and half [DR] really, because it was multiple people so you had the whole situation as you do in Plastique, of negotiating what we would settle on and having to make sense of everybody's ideas. So, there were times when it felt very longwinded and sometimes we were getting away from the music itself, actually...we got bogged down in trying to come to an agreement whereas if you just play, you might be missing half the profundity of it but at least you're doing something.

The final agreement was "hugely fulfilling...it was worth it."

The first stage of their rehearsal process and arriving at "destination points and sense of staging" was not difficult. It was at the next, "micro-level" of nuance and gesture, that interesting difficulties began. Becca felt that the biggest problem was their differences in movement vocabulary as she herself had far more movement training and experience than the others. She raised the question of identifying "what we wanted from the music through movement – we just couldn't be articulate enough to specify what we wanted to play" and was concerned with showing musical articulations that were too fast, light and intricate for the whole body to perform. I explained that in DR we were working on the whole phrase or piece. I felt they were trying to go down to too small a level; these gestures needed to be encompassed within the larger shape and direction. Becca considered this:

perhaps we were trying to use movement...to understand each other on exactly how it needed to be played and I guess that came down to bow articulation, exact tonal quality, and we were, I guess, testing the boundaries – I guess it was not strictly just [DR] as also drawing from what we had done in Plastique.

Responding to my suggestion that maybe the brain had interfered with their process, she acknowledged the drive of intellect but added, "we were also intrigued to see what would happen if we all had the same imagery – so it was as much a plastique." While some of this produced a successful result in musical performance, fast, *leggiere* passages defeated them and she felt that "maybe we weren't open to just leaving it and listening and feeling it." These difficulties notwithstanding, Becca felt that if the quartet practised regularly they would become spontaneous with one another. Despite the limited time available:

we did all gain from understanding the dynamic structure, that sense of arrival at the end of a phrase – more dynamic range within the quartet too. There could be a more powerful outcome and togetherness from having felt it and made it move physically.

These reflections led Becca to talk about the bow.

## **6. Movement, Tension and Release; Internalisation and Tone**

For Becca, solving the problems of ensemble playing was closely connected to the different relationships each one had with tension and release in the string.<sup>200</sup> This might involve “what they are looking for in the sound [and]...their tone.” She laughed with a sudden realisation: “their muscle tone; it can be even just their personality.” It was difficult to “try and agree on having a really blended sound – I’d never found the language to meet with that amount of sensitivity.” Using movement to try to resolve this problem had led her to look at it from a more choreographic, “plastiquey” point of view.

Much of what Becca did in rehearsal seemed to result from what she had already internalised about the relationships between music and movement. She agreed:

I think that’s something that’s so well suited to the bow because it’s a flexible thing...I mean how you tense or not, it can be re-enacted from the physical action of the bow quite often. I feel like because of the training I’ve done, the way I feel the bow is Dalcrozian. When I’m teaching and playing with other musicians I’m so driven by that it’s hard to know how they might be feeling or thinking it because I’m sure it’s very different.

Becca realised that her childhood training in movement and her Dalcroze training had furnished her with experiential and technical knowledge and awareness about muscles, tension and release that few other string players possessed.

As a student, she had often gone into the studios late at night to practise alone, playing with *Plastique* ideas and DR. She would then draw a map and colour-code it, holding this map in her mind’s eye when playing. She had always wondered what the

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<sup>200</sup> Becca subsequently combined her advanced level of movement knowledge with her Dalcroze training in presenting a workshop on this subject at the 3<sup>rd</sup> International Conference of Dalcroze Studies, Québec, August 2017 entitled “Exploring tension and release in music through improvised movement.”

next stage would be. In her view everyone needed to play in DR as a soloist before doing ensemble work, to “know where they’re at with it.”

### **Section Three: Becca the Teacher**

Becca worked with a wide range of children and young people in private classes, with New Virtuosi and Pro-Corda.<sup>201</sup> and at RNCM Junior School. Finding similar issues in all these contexts, she had “an overview” of Dalcroze-related exercises that she used regularly. She tried to address the consequences of very fast learning in students. She preferred traditional exercises such as beating time and stepping the rhythm which well-co-ordinated students found satisfying. They also helped to ‘cement in’ otherwise abstract musical concepts such as phrasing, tension and release, nuance, and dynamics. For Becca the advantage of Dalcroze was that “some things which can just be imaginary can actually be enacted, made physical, so they can actually see the phrase arriving and when the bow mustn’t chop the sound.”

### **7. Somato-sensory Kinaesthetic Experience: Using Materials**

To develop the sense of continuity she used elastics which: “make a huge difference to that advanced player who doesn’t have huge amounts of body awareness: they’ve got something to work against.” However beautiful the bow-hold was, if there was no understanding of how to sustain through a long phrase line they would not be able to keep it going through changes of bow. Using sticks enabled students “to feel less naked if their movement isn’t very developed. They’ve got something to focus on and it can guide them in knowing.” This knowledge can raise bodily awareness and improve movement: “can you make your back move like the scarf...your feet move like the ball?” Materials and their sensory qualities were important in her teaching. Depending on the piece, she used the RG ball for its weight which gave “much bigger feedback”, silk scarves that flickered, and chiffon scarves for a different quality.

### **8. Dyslexia and Problem-solving**

As a student Becca had used ropes to represent the strings of the viola and jumped around on them, using them as a visual reference to help her co-ordinate very difficult shifts on the fingerboard. She realised that the more visual things could be made, the more

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<sup>201</sup> Pro Corda is a charitable organization that offers nationwide training in chamber music to young people including those from deprived backgrounds and with Special Educational Needs in the belief that the skills required to perform chamber music develop the person as well as the musician and help to develop skills of immediate and lifelong benefit to participants.

“dyslexia-friendly” they were. Concerning dyslexia, she said, “your head feels like spaghetti junction.” When she said there was a need to “bring order and clarity to a big, smudgy mess”, I realised why movement was the key to learning for her. It helped in developing the sense of direction, structural clarity and memory that had been among the first things Becca mentioned. The “things that don’t really function” in the dyslexic mind had caused her to think a lot about strategies. She knew from experience what the lack of a sense of pulse felt like “It’s led me into problem-solving having faced personally really extreme malfunctioning in my musicianship.” The techniques Becca used were an inclusive way of teaching that was also useful for non-dyslexic students.

### **My Teacher’s Reflections**

In class Becca’s posture is at once grounded and lifted. She makes eutonic movements that are larger than necessary and likes to use the floor. Her manner is authoritative. She often looks into the distance, seeming remote. She is a solitary person who analyses her experiences in detail and structures and orders them to get them under control. Becca makes decisions for herself. She is an intensely engaged ensemble player, fascinated with the person or people in front of her. Her mention of “extreme malfunctioning” in her musicianship made me consider the immense size of her achievement and I wondered how insecure she still felt. Maybe the habit of analysis combined with ensemble performance was how she structured herself, the group forming a holding environment or point of reference.

### **My Researcher’s Reflections**

Through her ways of thinking and speaking, Becca showed me many things about how DR might work, many confirming my own hunches, such as the importance of the sensory: tactile and visual as well as movement. Her confusing of *Plastique* and DR showed me clearly the relationship and also the difference between them. I realised again that it is the improvisatory nature of DR that helps the student enter the ‘now’ – the fact that the ‘choreography’ is not planned but worked out repeatedly in real time as the performer rehearses their music in their head. Fixing a choreography can help in a different way by developing a considered sense of the dramatic space in relation to an audience; enacting, showing ‘to someone’.

## Elisabeth Dooner (Lis) – Flute



### Introduction

I interviewed Lis in November, 2013 at St Andrews University. She had just left the Scottish Chamber Orchestra. Lis was a very experienced performer, involved in chamber music and teaching Baroque flute at the Royal Conservatoire of Scotland and private pupils individually and in groups. She played for me at three Dalcroze Summer Schools beginning in 2006. Lis applied her Dalcroze knowledge in all her work and rehearsed her flute students using DR. Her first encounter with DE was at a taster day lead by Sian Davies attended by both class music and instrumental teachers. Curious to know more about Dalcroze, she attended a Summer School in 2006. It was at the end of this intensive week of DE that she elected to play for my DR session. She clearly enjoyed the stimulus of new experiences and variety in her work and was ready to meet challenges with unpredictable outcomes.

Lis's rapid speech is punctuated with frequent "ums" and "erms." Often there seem to be several thought streams going on at once – almost as if she is afraid to lose these multiple thoughts if she does not get them out in time. Confirming what I say, she responds quickly and frequently with a "Yes", usually without particular emphasis. At the same time, there are many occasions when she pauses to consider, her strikingly blue eyes gazing at the ceiling or into the distance: "yes, I suppose...maybe...but of course." Although she appears calm there is a sense of nervous pressure. The themes arising in Lis's article and interview are:

First Summer School: Lis the Learner.

1. Connection.
  - a. Coming home; permission to be a child again.
  - b. Sound and fluid balance.
  - c. Contact and technique.
2. Technique and the memory of movement with materials.
3. Discovering music and a personal voice through movement.

Second Summer School.

4. Expectations.

Third Summer School.

5. Efficacy: Instant feedback.
6. The internalisation of movement and speaking music.
7. Ensemble: “It just happened.”

As Lis said little about her experiences in rhythemics, solfa and improvisation and focussed on her experiences of DR, I have presented her experiences under the Summer Schools at which she played.

## **First Summer School**

### **1. Connection**

#### **1a. “coming home...permission to be a child again”**

Lis’s experience of her first Dalcroze Summer School reminded her of her childhood:

I loved the solfa classes because I had been taught solfa at school...so it was like coming home in many ways, and I felt the movement was like coming home as well; it was like having permission to be a child again and to move to music.

She considered why this experience of reconnection to her childhood self was so enjoyable: “I think possibly that’s a reaction to having to sit in an orchestra playing second flute, not even playing the tunes – to suddenly be allowed to listen to music in a new way and to move – I really enjoyed that.”

Lis had not moved before but by the end of the week she felt confident about moving in rhythemics classes with other course participants. Although playing a solo piece was “mildly daunting but also just lovely” she was comfortable with moving in DR: “I could connect more directly to the music and the music in my head and not worry about the movement – let that just flow.” She described her experience as “life-changing.”

#### **1b. Tone and balance**

Lis had chosen to play Debussy’s *Syrinx*, a piece she had played since her teens that had become “stuck.” After performing standing on the floor, she got on the trampoline, “had a

little bounce” and then played. She was immediately aware of both her own sensation and the audience reaction, “There was almost a sort of gasp as I started playing for the second time because my sound had changed so much; was suddenly much, much bigger.”

Looking for a cause, she wondered about the trampoline: “is there a resonating chamber under here?”

Lis is keen to understand the causes and reasons for things that occur to her and since that time she had studied body-mapping for musicians and especially in relation to wind instruments and singers: “you need to release your pelvic floor and when you do that your lower organs can move further, your diaphragm drops down and you become a resonating chamber.” She thought that balance also played a vital role. On the trampoline:

If you go out of balance you notice immediately...being balanced and being upright is so important when you’re playing, you can go in and out of balance a bit, and the other nice thing is that it was clear it was a fluid thing – balance is a fluid thing, it’s not standing rigid...you’re in constant motion, actually, and should be.

### **1c. Contact and technique**

The surface of the trampoline is unstable and moves with the performer’s own movements. This made her very aware of the soles of her feet “this thing is moving under your feet, and all these little things under the soles of your feet where we have contact, and you’re aware, funnily enough...that you’re supported from underneath.” The sense of support from underneath was essential to playing whether standing or sitting down “feet on the floor.” She was intrigued to realise that it was the unstable surface that suggested or provided it. Standing on the trampoline to play had connected important aspects of flute technique: “all these things that we talk about when teaching – suddenly, this one experience made them all really tangible.”

## **2. Technique and the Memory of Movement with Materials**

As an experienced player and teacher, Lis had important insights about the connections and relationships between DR and the essential techniques a player needed. She recognised that groundwork in breath control had to have been done beforehand. Movement and the memory of the sensation of movement did not replace technique



entirely but it brought clarity and simplicity to the technique of breathing and supporting the sound, especially through long notes:

because you've had lessons on it and taught it, you're thinking "Oh, I must support this long note right through. I mustn't go flat at the end of it." And having just held a ball (or a scarf) and made it move through that long note, you just remember that feeling and your breath does it.

Similarly, with long phrases: "You don't have to think in a negative way, 'Oh, I must hold it', it just becomes a musical phrase because of what you have done...it helps you access that without having to just think technically."

This ability to access sensation was essential to musical performance: "As soon as you start thinking technically you lose your musical connection – so if you can think about that as a movement thing rather than a technical thing it helps with technical aspects without you being aware – of course I use it now in my teaching as well: I get pupils to use those techniques." She also applies it mentally to pieces she has not rehearsed in movement when playing in orchestra:

If we're holding a long chord I will visualise doing something with the ball or with the scarf, and actually, the sense of movement that I feel I can still access that though I'm sitting down – though I'm in orchestra I remember that sensation that I'm moving to something.

She recalled a performance of Beethoven's 7<sup>th</sup> Symphony. During the slow movement "I was just looking at those violins and cellos and everyone thinking 'you need to move to this, can you just stand up? Would you really plod like that?' It...gives you another awareness."

### **3. Discovering Music and a Personal Voice through Movement**

Lis felt that that playing in an orchestra could be a wonderful experience, but it was also a situation in which others made the musical decisions "and you have to be quite subversive to keep your voice as second flute." There was, she said, a certain "giving up of your own musical personality." She had maintained a vivid memory of this experience:

“It reminded me that I did have a musical voice and that I must keep using it and that’s the way of accessing it: to move to music.”

Lis’s awareness of her own musical voice had been re-ignited during the Summer School and this sensation became stronger through DR. She had no difficulty in hearing the piece in her head and described moving in the room with the ball as “moving to the piece.” Doing this

changed it again...because I suddenly became aware of just the way I was responding to this movement, to hearing this piece in my head...there were bits of it I felt were quite dance-like and I didn’t know until I was playing it, that they were dance-like and I think I was allowing myself to do that.

The dance-like quality of these passages was only revealed to Lis when she had completed the DR sequence of bouncing the ball to the piece while hearing in her head and feeling “the places where it did move on and in a very rhythmic way” followed by playing the movement she had performed in the room. At the same time as discovering the dance, the piece acquired “much more form and a much clearer structure.” She also felt that the shape of the music was also clearer for the audience. She subsequently wrote:

I performed Syrinx with a ball, showing strong beats, legato sounds, light, airy phrases, moving through the space while “playing” the piece in my head. Karin asked me to go back on the trampoline and play the piece again, this time interpreting what I had just performed with the ball. This was totally amazing. Through externalising this familiar music, I felt I was rediscovering it. All technical problems were overcome by remembering the sensation of moving the ball through space...I simply remembered the energy required keeping the ball moving and my support mechanism locked in automatically. (Dooner, 2006, p. 13)

## **Second Summer School**

### **4. Expectation**

At her second Summer School Lis played a *Fantasie* by Telemann. She was unwell and had spent a great deal of time thinking about how DR would work with a very different

piece to the Debussy. After her first experience, she had very high expectations and, on reflection, felt she had overthought the piece before performing it: “I didn’t feel I responded as instinctively and couldn’t quite get a handle on it.” Nevertheless, she thought the work we had done valuable.

We discussed her disappointment with the lack of expected rewards. The problem was that “the genie’s out of the bottle and I don’t know where we go with that.” Part of the difficulty lay in the Summer School organisation where DR is always in the form of a demonstration of how it works and each performer has very little time. Eventually, Lis started a training in DE. I saw her as an exam candidate on several occasions but did not work with her again until 2015.

### **Third Summer School: Lis the Performer and Teacher**

The third time we met for DR was at the Dalcroze UK Centenary Summer School of 2015. This time, many Dalcroze teachers were present including two others who worked with repertoire. Lis was interested in differences in approach and played for all three teachers, finding the comparisons interesting. In one case, she was asked to follow the movement of a large group of people who were all interpreting her playing in movement. When she played for the second teacher she had an accompanist and the teacher worked with both of them. For Lis, this was more like a one-to-one lesson or a master-class. Comparing experiences she felt that the latter session helped “with technical things about playing through movement, rather than the wider musical picture”: DR was “a bigger arena in a way.” This observation gave me a clue as to how DR worked.

The DR session took place in an enormous space and it was difficult to “get a grip on the sound.” She had been working on the trampoline at home and played Roussel’s *Krishna*. As her accompanist had to leave early, the music did not sound as expected. Nevertheless, her experience was similar to the first time she played although less intense. Her sound changed again and was, for some unaccountable reason, better than at home. She explained:

It’s a reminder of what you need to release when you are nervous, all the things you should release, you tighten really...it’s a reminder of how that feels, to release that, and that’s your reference point.

Working on her part without accompaniment, she left with new information to assimilate later and turned to talking about the other players and her students.

### **5. Efficacy: Instant Feedback**

One violinist played unaccompanied Bach. When she used the ball, Lis felt she “suddenly found the harmonic rhythm.” Lis observed that this gave the performer instant feedback. One of her own students was studying the slow movement of the Poulenc flute sonata and she gave him a scarf to help him find the sense of supporting the phrase to the end. Eventually he managed to keep it flowing through the room, just as the breath flows through the flute: “I had never done that with him before (I’m a bit reluctant with scarves and boys), but he went for it. But most of the time the scarf was limp.” She talked about the energy needed to keep the scarf flowing “and that’s your breath flowing. And then his phrase ended in a long note that just faded away and the second time he played it, it was beautiful because he remembered you still needed to support, you need to blow.” She noticed big changes in his playing: “So much happens inside us that we [the teachers] don’t really even know...so having an external reference point is so valuable.”

She identified precise ways in which specific DE and DR techniques related to flute technique. These included: stepping rhythms (like articulation); moving faster if the music got louder (the speed of air-flow) and keeping the scarf flowing even when moving quietly: “you’re getting messages back from these external things.” She identified DR as “a kind of mental practice...physical practice that’s not attached to your instrument, which is another dimension and really useful.”

### **6. The Internalisation of Movement and Speaking Music**

Lis said the sensations she had discovered in DR appeared to have become internalised because that she could apply them to pieces that she had not previously rehearsed in movement. She had discovered a conversational aspect of playing: “as soon as you start moving to something or showing that movement in some way, you realise it is like speech.” With more experience, she became aware that particular things were essential – such as bare feet and the contact of the sole of the foot with the trampoline and the floor. Orchestral players always try out their sound in a new hall, using the space and getting feedback from it; “Good teachers use a room to ‘send your sound to that part of the room, send it to that, send it behind you’.” For Lis, moving through space and becoming aware of how you feel in it helps the performer to “own the space” and use it. Lis uses the

techniques she has learnt to study new repertoire. She likes to be alone in a big room with a wooden floor where she can look into the garden. She does not always actually do the movement but uses it mentally “I feel it’s part of the way I work now.”

## **7. Ensemble: “it just happened”**

At St Andrews, I also worked with a young string quartet. This was the first time Lis had seen me work with an ensemble. I rotated the trampoline around the group and Lis noticed that as they stood on the trampoline the sound of each player “opened up.” When they sat on balls to play she again felt the sound of each player open up and simultaneously the ensemble playing improved: “they’re not tightening up...there must be something about the physical process of just being looser that enables you to respond better and to lead.” In these young string players, she identified the key things of interest to her as a flautist: as they loosened up and opened up physically:

they just got better and better...the balance was better especially between the two violinists, there seemed to be more eye-contact, they all related more to one another physically. Interestingly, no-one was really leading that: they were doing that together...that’s really important for ensemble playing – that you’re not always being dragged along by the first violin. If they can feel that away from the instruments, they’re more likely to get it.

Intonation also improved of itself “without anyone mentioning that at all, it just happened.” “It was nice to relive it” said Lis as we finished our discussion.

## **My Teacher’s Remarks**

Many of Lis’s remarks relate to re-living, rediscovering, drawing on the memory of movement to improve performance. DR had revealed ways in which movement can facilitate new discoveries of many kinds, both musical and personal. Bare feet; contact with the floor; the effect of the trampoline and sitting on the ball; rehearsing away from the instrument, moving through space with a ball or scarf: these were all key to success. She had integrated the movement techniques we used in her personal practice and her own teaching and internalised them to the point where imagined movement sufficed when working on a new piece. Working in movement enabled things to “just happen”. The

focus was on the desired result – the sustained phrase, the sensation of sustaining it to the end – and less on the technique required to do this.

### **My Researcher's Remarks**

The most important themes for Lis seemed to be the fresh discovery of music and her personal voice and the making of connections of all kinds. She was an experienced orchestral musician and 20 years older than the oldest of my other interviewees and her curiosity about people, music, learning and her own playing made her more open and readier for change than many students. Her experience allowed her to compare and analyse her experiences and to theorise about them. Her report on her experiences and impressions confirmed many thoughts of my own and gave me some insights into how DR might be working.

### **Chui Tan Lee – Violin<sup>202</sup>**



#### **Introduction**

I knew that Chui Tan had had an important experience during the DR session in Canterbury but there had been no time to talk. Four months later, I was teaching in Hong Kong and was able to interview both her and Kai Liu on December 28<sup>th</sup> 2012. Although her interview was the shortest at only 20 minutes, it was so unexpected, so rich and so fascinating that, together with the emails that followed it over the next five months, it re-orientated my study. My description of her first DR session is the prologue to this thesis and it seems fitting that her own account of her experience should close this series of case studies.

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<sup>202</sup> I have written about Chui Tan in an article 'Becoming music: Reflections on transformative experience and the development of agency through Dynamic Rehearsal' in the Journal of Arts and Humanities in Higher Education, Special Issue August 2016. It can be accessed at <http://www.artsandhumanities.org/journal/ahhe-special-issue-june-2016/>

## Background

Chui Tan began playing the violin at 6 years old, first in Hong Kong and subsequently at Juilliard and Manhattan School of Music in New York. Her teachers were “some of the best violin teachers in the world” from Russia, Hungary and China and her training was “very traditional”, emphasising rote learning and technical perfection. Her training provided few occasions for simply enjoying making music and aimed at readying young students for international competitions. She progressed quickly and was given repertoire that she considered “too advanced, technically and musically.” As a child, left-handed Chui Tan had been forced to write with her right hand. She suffered from a great deal of tension in her right shoulder, arm and hand that affected her control of the bow, especially when playing quietly, but her teachers ignored her reports of tightness and pain in the neck and told her to practise more: “There was a lot of forced playing during my studies. I had to play louder and faster without consideration to my physical being. More and more I am convinced that being a left-handed person hindered my bow-arm training.”

Frequent visits to physiotherapists over many years brought little relief from the pain and she began to question why she continued playing the violin and to wonder about the meaning of music. Whenever she performed she “felt like a fraud” and ascribed her pains to “years of forceful practice with wrong posture and skewed musical attitude.” It was only while studying for a Bachelors and then a Masters degree in Toronto that she began to sense that there was “another side to music.” After completing her studies in Canada, she returned to Hong Kong and a life of solo and chamber music concerts and orchestral playing. In recent years, she had devoted more time to teaching the violin to children.

## First Encounter with DE

Chui Tan first met DE in 2000 at Longy School of Music.<sup>203</sup> She picked it up again in Taipei (2006), began going to workshops all over the world and to train as a Dalcroze teacher. She explained, “When I started Eurhythmics, I suddenly understood what music is. I was learning the language of music for the first time. The Dynamic Rehearsal brought this language into my playing.” Speaking of her problems with handedness she said: “there was a significant improvement when I started doing Eurhythmics. As a result, there was fluidity and flexibility in my movements.” Over time, these changes in her

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<sup>203</sup> Longy School in Cambridge, Massachusetts, USA had, at that time, a successful Dalcroze programme led by Lisa Parker. The annual Summer course was frequented by many international students.

movement were accompanied by bodily, perceptual and emotional changes, in particular when she performed in DR.

### **Beauty and Artistic Expression**

My interview with Chui Tan took place on a hot, grey day in Kowloon in the playground of the school situated on a busy road with lorries roaring up the hill. Later, I could not help reflecting on the way in which some of the most important events in our lives are not announced with a fanfare of trumpets but pass almost unnoticed and in inauspicious circumstances. I already knew that it was quite common for performers to have important experiences and insights in DR that changed how they experienced and thought about music but I was not ready for what was to happen in this interview. In a mere 20 minutes, Chui Tan reported on a range and depth of experience and insight that shook me. The themes from her interview are:

- 1 Epiphany and synchrony (in tone, joy, freedom, colour, movement).
- 2 The search for meaning and understanding: making sense.
- 3 Obedience and Freedom.
- 4 Contact and connection: sensory awareness
- 5 Changes in mental processes through movement.

Chui Tan had chosen to play Elgar's *Salut d'amour* because she had known and loved "this passionate and beautiful piece" since childhood but felt unable to "grasp it." Attempts to "do more" with the phrasing did not improve her performance and only seemed to make matters worse. When I asked her how the first play through standing on the floor had felt, she put a purple, velvet bag on the table and drew out two pictures saying: "it helps me explain better, because my English is limited." The first picture was Picasso's *Harlequin with violin 'si tu veux'*.<sup>204</sup>

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<sup>204</sup> Reproduced here with kind permission from the Design and Artists Copyright Society (DACS) Limited, registered in England, No. 1780482.





**Figure 8.1.** Picasso: Harlequin with Violin 'si tu veux', 1918.

Chui Tan's aesthetic sense is evident not only in what she says about music and her own playing, but in her response to and use of paintings to illustrate her feelings. Selected with great care, these pictures corresponded very precisely with what she wanted to communicate. Although she doubts her ability to express herself in English, her words are highly illustrative. She has a large vocabulary and describes her experience very clearly.

### **1. Epiphany and Synchrony**

As soon as she began to play standing on the trampoline she had burst into tears but insisted that she did not want to stop. She said later:

I suddenly felt like falling off a cliff and then somehow it kind of forced me into the violin. That was amazing: the vibration of the instrument suddenly came out . . . it was scary – like “Oh my Gosh, I can make this sound!”

To illustrate the change in her feelings, she produced Chagall's 1967 mural *The triumph of music*.<sup>205</sup>



**Figure 8.2.** Chagall: *The Triumph of Music*, 1966.

suddenly a lot of colours a lot of fluidity...the movement was available to me which I never felt before...I felt like the possibilities are limitless, I can be myself, I don't have to do what the page is telling me all the time.

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<sup>205</sup> Reproduced here by courtesy of the Metropolitan Opera.

Instead of observing the passion and beauty of the piece from a distance, she suddenly felt at one with it:

It was actually tears of joy. That sound was in sync with what I felt – I was the music...My teacher always said that when you perform you have to forget who you are. You have to show the music – and I never understood that, and that was the moment I experienced it.

The outburst “I was the music” at the end of her Canterbury session is key to all the changes in her playing and perception of herself. Ever since, she had tried to recreate that epiphanic moment in which she discovered the music, movement and herself: “this incredible art that I can live through”, but came to realise that this was not necessary as “it is actually within me.” Her epiphany and the ripples spreading out from it was the key experience of DR for Chui Tan. Alongside the sense of wonder at her experiences and discoveries, there was a strong desire to connect with and achieve high artistic goals and a sense of meaning coupled with strongly conflicting feelings. Her emails record her experiences through to June, 2013.

The sensation of falling and the shock of the increase of vibration in the violin brought with it sensations of fluid movement, colour and of being at one with the music together with feelings of wonder, joy, freedom, limitless possibility and self-knowledge.

## **2. The Search for Meaning and Understanding**

Long before encountering DE or DR, Chui Tan had wondered about the meaning of music. During her first Dalcroze experiences she recalled suddenly understanding what music was and learning to speak its language “for the first time.” When she stepped on the trampoline for the first time she stepped on it as one who for years has been longing to understand, to see into music’s meanings. When she showed how *Salut d’amour* moved by moving with the ball in the space of the room the pace of it made sense: “because with the violin I can do whatever tempo I want, but when you move to it you find maybe the correct pace better.” Thinking of moving the piece resulted in thinking of movement and moving “in a certain way – you probably would move faster - and it makes sense, that tempo. Then I apply it to the violin, then it makes more sense.” This

sense-making was not intellectual; it was a physical sense of rightness about the pace of the music.

The ability to find the meaning of a piece of music from the printed score was equally important when teaching and is well-illustrated in the subsequent emails she wrote about the classes in musicianship and violin that she was giving to children. She described an “epiphany” she had while trying to help a student with a Beethoven sonata that was just as important for her as for the student:

I always found the Beethoven Sonatas extremely difficult to play because of what I thought of as the unnatural dynamics and articulation. There are lots of subito p's/f's, and lots of sudden changes of articulation...I suddenly realized there must be a meaning, a gesture to each of these markings. Then I decided to take it apart by playing only the notes without the dynamics and bowing to understand the melodic directions. Next, we used the ball and moved to the melodic contour and found the points of departure and arrival. When that became clear, the dynamics, bowings, and other markings fell into place. They made sense! When that happened, the body somehow co-operated with the violin and the music, and it was no longer difficult anymore. I realized that every piece of music has its own gesture and when I understand these gestures and move to them before I touch the violin, I am no longer stuck with the pages and my sounds got fuller and I am able to express better.

She was able to help younger children to look for the meaning of music by using movement:

Right now, I'm telling them the music is like a book of spells and that we have to learn how to read it and then we learn how to read it through movement and then this little motif looks like this and then I get them to move it first and then play and then suddenly they understood the meaning of that little motif and then, how do we connect from this motif to the next motif? And the ball always helps. I try to get them on the trampoline.

She laughed “They’re too young, they just want to jump.” She agreed that children



in Hong Kong had little opportunity to move and at 8-9 years old, needed the chance to jump.

### **3. Obedience and Freedom**

The two paintings chosen by Chui Tan to illustrate her feelings before and after playing on the trampoline show the change that took place while exemplifying the conflict within her about her own playing. She had been trained to meet very high standards of precision and artistry and had suffered many years of pain in the course of achieving this. She felt that her teachers had ignored her physical being and believed that the printed score was a 'law' to be obeyed at all cost. *Harlequin with violin* represented the disconnection she experienced between herself and her playing:

I felt my playing was rigid and disjointed; similar to the “illogical” placement of the violin parts and body parts of the painting...I’m trying to be precise, exact, to do what is written in the music because I was taught that what is written is the most important thing. You want to try to create what is on the page as much as possible. I was trying very hard to do that and yet be musical.

Playing on the trampoline had given her direct access to a world of colour and movement and with it, a plethora of other sensations and realisations: the sense of limitless possibility, of being free to be herself and released from the obligation to obey the page. Once freed from the sense of compulsion and obligation, she was surprised to find herself returning to *Harlequin* and the written score but from another angle: “I’ve been trying to get back to this but in a free way instead, from a more living interpretation instead of a forced interpretation.” She felt that the movement through space was key to accessing a living interpretation of the music and ease and fluidity in playing rather than her habitually effortful performance. As a result, the tremor in her bowing arm improved, especially when playing quietly.

### **4. Contact and Connection: Sensory Awareness**

The experience kick-started a heightened awareness of herself as a physical being in connection and contact with the world around her beginning with the physical connection

to the violin, the awareness of the vibration of the instrument and the contact of the bow with the string. This extended to her perception of herself as a physical being.

I notice my senses better. When I'm playing I used to use my eyes and my ears but actually I'm using even smell or taste or the touch of course.

Everything becomes much more alive, all my senses. When I'm playing now and I notice my feet, my knees and – I'm much more aware of the body parts and the space around me – I play differently in small space and in larger space.

Chui Tan's contact and communication with co-performers improved. Describing a rehearsal with her accompanist she said: "I was able to have a dialogue with the pianist instead of just trying to be beautiful." After a long break, she was able to perform in public as a soloist again, and noticed that her connection with the audience had changed:

I just played a short piece in public last Sunday. It was the first time I performed in public after last summer and I was able to recreate the feeling I had during the Dynamic Rehearsal. Even though it was a short piece, not terribly difficult, but I can feel this is the beginning of what is the right way of playing for me. For the first time, I had no neck pain, stomach ache, and an overall feeling of inadequacy after I played, and the connection with the audience was immense. Music makes sense for me and for the audience.

The sense of freedom combined with a heightened level of bodily awareness gave her access to a wider palette of tonal colour: "piano is no longer piano and forte is no longer just forte. Forte became many colours. There are so many kinds of forte that I discover." These changes attracted comment from friends from the Hong Kong Philharmonic Orchestra and her pianist: "they just said 'Wow! You're a completely different person!'"

## **5. Changes in Mental Processes through Movement**

Rehearsing her repertoire by moving in the space of the room with the ball enabled Chui Tan to experience music differently. She acquired, quite literally, an overview of the piece as it unfolded: "I'm seeing it from above now instead of line-by-line, note-by-note." Being aware now of weight, lift and suspension she takes more time over the arrival

points in the music: “I do much more preparation...and what comes before makes more sense.” Chui Tan had decided to train as a Dalcroze teacher and had returned for more lessons. Before her training in DE she had always approached rhythmic dictations by trying to visualise the notes on the page before writing them down and she had become aware of doing this even during performance. After training in the Dalcroze approach to rhythmic dictation,<sup>206</sup> beating time and stepping the rhythm, everything changed: “Both the dictation and the DR changed the order of my mental processes and the way I execute a piece of music during the performance.” She summarised these changes in the following tables sent in an email: “As you can see, everything is upside down”:

**Table 8.1**

*Rhythmic dictation: Before and after DE-Rhythmics.*

<b>Rhythmic Dictation</b>	
<b>Before DE-Rhythmics</b>	<b>After DE-Rhythmics</b>
1. Find the pulse and meter by tapping the fingers one after the other	1. Find the pulse by walking and conducting with the whole body – here I have to stop thinking which is very difficult for me.
2. Keep tapping and imagine the subdivision on each beat	2. Walking the pattern while conducting – this puts the pattern into a bigger picture, seeing how the fast/slow notes fit into the whole phrase/piece. It integrates all the notes into one unit.
3. Write as much as I can in shorthand	3. Writing it down. I haven’t figured this out yet but I know the mind is working differently from before
4. Correct them	

The change in her approach to rhythmic dictation was paralleled by a change in her rehearsal priorities:

**Table 8.2**

*Changes in priorities when practising and performing following DR .*

<b>Dynamic Rehearsal</b>	
<b>The order of importance when I perform before and after Dynamic Rehearsal</b>	
<b>Before</b>	<b>After</b>
1. Notes	1. Music, phrasing
2. Intonation	2. Everything else
3. Quality of the sound	
4. Phrasing	
5. Presentation	

As a result, Chui Tan now saw music “in another light” and when learning a new piece she consciously integrated all the elements of music and what she has learnt about

<sup>206</sup> See Appendix J, no. 21.

them in a more holistic approach. Decisions about fingering and bowing had become driven by musical imperatives:

I pay more attention to the harmonic structures, the shapes of the melody, the rhythmic pulses, the harmonic pulses, the meter, etc. The decisions on the fingering and bowing have also become part of the support in recreating the music, instead of what is more convenient or other unrelated issues. I feel like I am finally learning to speak the language of music.

### **My Teacher's Comments on Chui Tan**

The initial training Chui Tan received seemed traumatising with its combination of intense pressure to succeed and a hard practice regime that ignored the various forms of distress and pain that she consistently reported. Her words offer a picture of an extremely sensitive artist who is so aware of her love for and connection with music that she becomes distressed when she feels this is lost. As her emails record, an on-going series of revelatory experiences and personal growth continued till June 2013. Following this, the pace of change slowed as she became able to integrate her learning into her practice.

The next time I taught in Hong Kong she brought me a young pupil and she played for me again when I taught in Seoul. This session occurred in a theatre in the presence of teachers from the course and the President of the university. There was an expectation that I would produce a result. I was concerned about Chui Tan. Her expectations had become extremely high; she was trying too hard and making too much effort. Although there was a change in the sound, she had lost some of the freedom and fluidity we had found before. In an attempt to try to shift her focus from being her actual playing, I moved to the back of the theatre and tried to get her to play to me there and subsequently told her she should not try to replicate the previous experience but to treat each event as new and to stay in the present. Chui Tan suffers from uncontrollably high blood pressure when stressed and eventually she had to withdraw from playing and teaching for medical reasons. It occurred to me that music meant too much to her but she also said that she found living in Hong Kong too stressful and was considering emigrating. She met and married an



American engineer and moved to Seattle where she began training as a therapist. She thinks she will return to music one day.

### **My Researcher's Comments**

Despite her fears of being unable to express herself clearly in English, Chui Tan was eloquent and precise in her descriptions of her experience and the development of her understanding. She displayed a strongly analytical mind allied to intense feeling. The epiphanic experience she described when she started playing on the trampoline was followed by a series of revelations about music and at the same time about herself. These experiences seem to have been triggered by the combination of the trampoline and rehearsing in the room with the ball. This combination of movement through space while imagining and enacting the music as she hears it, and the tactile and visual experience of using the ball appear to be the key elements in integrating her sense of herself as a physical being in relation to the immediate world. At the same time she became more aware of her own emotions. She has taken on everything she has learnt from DE and DR and integrated it in both her personal practice and in her teaching. She has become very creative in solving teaching and learning problems for herself: she has become her own authority.

The first experience Chui Tan had in DR was intense – life-changing in many different ways and on different levels. Her experience seems to have gone beyond revelation and discovery to something that reached the core of her being and stirred the source of life-long problems. It is not surprising that physical release was accompanied by a sense of freedom and colour and fluidity in playing. The reversals in her understanding of music itself and her approach to learning repertoire are fascinating and instructive as is her insistence on “making sense” and its importance in being able both to perform successfully and to connect with others. It seems as if, for Chui Tan, either everything works together and is integrated to make a complete and coherent ‘picture’ of being and action in the now or nothing is working together with resultant suffering and feelings of desperation. It is all or nothing. There does not seem to be a middle ground or any gradual unfolding.

### **My Reflections on the Three Experienced Professionals**

Each of these performers was searching for new connections with music. Although none of them stated that they had chosen to attend Dalcroze courses because they were looking

for a resolution to their personal difficulties with music-making, they each commented on how their experiences in the lessons helped them with issues about which I knew nothing when I began teaching them. In very different ways, Becca and Chui Tan had struggled with learning and performance. Lis, on the other hand, had had a long and stable career as a performer during which she had had many good experiences of working with others but felt that her personal, musical voice had been suppressed. She was open to and actively seeking new ideas and new ways of engaging with music. Her descriptions of her experiences in DR revealed a new sense of personal engagement with playing.

All three commented on a significant change in tone when performing on the trampoline, both in themselves and in others they listened to. Chui Tan and Lis both mentioned the importance of the sensation of touch, the role of the materials and how these provided sensory stimulation, feedback and focus to a rehearsal. While all of them mentioned the importance of the sensation of travelling, Becca was by far the most specific about the sense of direction in space.

Becca and Chui Tan suffered from difficulties relating to making decisions and coming to realisations for oneself and their feelings of confidence and agency grew with their developing ability to know and make decisions for themselves. All three commented on the need for a personal voice to feeling free, being heard, forming relationships with co-performers and with the audience, and in coming to an interpretation even if this occasioned arguments.

Chui Tan was probably the most virtuosic player of the three but her distress and lack of connection with her own playing led her to say she felt like a fraud; she suffered physical pain when playing and emotional distress when confronted with seemingly insoluble problems. Becca spoke of a “dysfunctional” relationship to music” and feelings of anxiety, insecurity and incompetence. While Lis did not express self-doubt, she was not satisfied with her playing. Her dissatisfaction related to many years of orchestral playing in which a personal voice was unwanted. However, none of them questioned their desire to play music.

Through DE and DR, Lis, Chui Tan and Becca, found answers to their difficulties, although Chui Tan was the only one to go into detail about the rhythmic class and how her whole way of looking at music had turned upside down. DE gave her the opportunity and tools to re-learn music in a different way and to make a personal connection with it. Each of these musicians was revitalised and became more engaged and confident players.

Not for the first time, I pondered on the therapeutic effect of DE for those who are not in therapy but for whom DE and DR raise and respond to important questions by opening access to deep, movement, sensory, visceral, personal and social experiences.

## CHAPTER NINE

### THE CROSS CASE ANALYSIS

#### Introduction

Before discussing the data chapters, it may be useful to recall the variety of the participants' learning experiences, their durations and the periods of time over which they took place, and to consider what these might mean. Those who had two years or more of weekly lessons in all three branches of DE, theory and pedagogy, such as Becca and Kai, had the greatest chance of absorbing the practice of DE but little experience of DR. Lis, Chris and Chui Tan's experiences in all branches of DE came in short, intense blocks spread out over several years, with Lis and Chris having participated in several DR sessions. Kathryn's 20, weekly rhythmic classes did not include solfège and improvisation but she had additional DR coaching. Sara and Finlay had 12 weekly rhythmic classes and played once in DR. This information is summarised in Table 9.1.

**Table 9.1.**

*Relative Type and Amount of Participants' Training and Experience in DE and DR*

Training in DE		Rhythmics with DR		DR Experience: Individual and Ensemble		
2 years training: all 3 branches of DE, theory and pedagogy	Blocks of training: all 3 branches of DE	12 x 90 minute lessons: rhythmic with DR	20 x 90 minute lessons: rhythmic with DR	1-3 DR workshop sessions	Several Individual DR coaching sessions	Ensemble DR coaching
Kai <sup>a</sup>	Chris	Finlay	Kathryn	Kai	Kathryn <sup>b</sup>	Chris and Anne <sup>c</sup>
Becca	Lis	Sara		Becca	Chris	Becca (quartet) <sup>d</sup>
	Chui Tan			Lis		
				Chui Tan		

*Note. All nine participants were observers as well as performers in DR sessions.*

<sup>a</sup> Kai trained at the IJD, Geneva and not with me. <sup>b</sup> Private sessions with no audience.

<sup>c</sup> Private sessions with only Pauline de Snoo Korsten present. <sup>d</sup> Oboe Quartet.

Students on full DE training programmes (such as Kai and Becca and, to a lesser extent, Chris, Lis and Chui Tan) explored music/movement relationships creatively and

followed a structured approach to developing inner hearing and feeling over time. They were exposed to teachers' musical improvisation as a stimulus to movement, musical experience, expression and interpretation, and as a means for developing quick responses and analytical skills. In solfège/solfa lessons<sup>207</sup> they used movement as both tool and aid in developing aural awareness and the sense of pitch and harmony which they applied when improvising in different styles, moods and characters for the movement of others. These experiences are likely to have informed their perceptions and the way they rehearsed in DR. The frame of experiential reference for those on short rhythmic and DR courses was much smaller and comments on teaching could only be hypothetical. Kathryn had the most DR experience and little DE but she immediately applied what she had learnt in various teaching situations.

These differences notwithstanding, all nine had remarkably similar things to say with the more complex and wide-ranging observations of the more professionally established showing a depth of musical knowledge and experience lacking in those at the beginning of their careers. These established performers were keen to share what they had learnt by applying it in rehearsal and teaching while Chui Tan drew clear connections between her experiences in DE and DR and the development of a new career as a therapist (Lee, personal communication, December 2017).

As both researcher and teacher I have been inescapably present, inevitably affected and invited to question by the very process by which I sought to bring to light the experiences of those who had studied with me. I commented on each case-study and chapter as teacher and as researcher and kept field-notes on the duo and for a year of teaching. I am myself a source of data in this research.

The interviewees made me aware of aspects of themselves, their backgrounds, desires and difficulties that I was unaware of as their teacher. I have summarised this information in the following tables:

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<sup>207</sup> See CIJD (in Press) for a discussion of these terms and of the characteristics of aural training in a Dalcroze training programme.

**Table 9.2.**

*List of tables summarising the themes emerging from the participants' interviews:*

*Motivation, characteristics and background, sociability, difficulties and focus.*

9.3.	Summarises the desires, goals and hopes motivating their music-learning and music-making
9.4.	The characteristics, background/previous training and the abilities they brought to the DE and DR classes as they emerged in the interviews
9.5.	Summarises aspects of their sociability, attitudes and connections to others <sup>a</sup>
9.6.	Difficulties, constraints and impediments that they felt affected the use or success of their music-making
9.7.	The approach, areas of interest and focus of their learning

*Note<sup>a</sup> The ability to connect with co-performers and audiences is important in all music-making and key to successful performance.*

This discussion focusses on the students' experiences. A map summarising my own discoveries and observations of myself as teacher and as researcher is offered as contextual information (Appendix Q).

**Table 9.3.**

*Themes emerging from the participants' interviews: the desires, goals and hopes that motivate their study of music.*

Finlay Hare	Sara Salloum	Kathryn Williams	Kai Liu	Chris van de Kuilen	Anne van Tilburg	Becca Spencer	Lis Dooner	Chui Tan Lee
DESIRES, GOALS AND HOPES MOTIVATING THEIR MUSIC LEARNING AND MUSIC-MAKING								
<p>To have a "conservative" career performing and teaching</p> <p>Enjoyment</p> <p>Ease</p>	<p>To perform; to be skilful, an artist</p> <p>To convey the sense of wonder she feels about music to audiences</p> <p>To connect art (Music, language etc.) and human nature</p>	<p>To communicate complex contemporary music to the general public</p> <p>To achieve</p>	<p>To improve music education in China</p> <p>To play in a way that touches and moves people</p>	<p>To perform music with a personal and authentic voice</p> <p>To learn, improve and gain authority</p> <p>To reach the heart of the music</p> <p>To bring joy to the audience</p> <p>To teach others to do the same</p>	<p>"To be the best I can be now"</p> <p>To enjoy singing</p> <p>To connect the ear, the body and singing</p> <p>Freedom from problems with musical performance</p>	<p>To perform and teach music to a high standard</p> <p>Clarity in thinking</p> <p>To resolve learning, musical and ensemble problems</p>	<p>To use her personal voice as a musician</p> <p>Ease</p>	<p>To free herself from pain, tension and anxiety in performance</p> <p>To play beautiful music to a high standard</p> <p>Seeks making sense and meaning</p> <p>To be herself</p>

**Table 9.4.**

*Themes emerging from the participants' interviews: the personal characteristics, background, previous training and abilities they brought to DE and DR.*

Finlay Hare	Sara Salloum	Kathryn Williams	Kai Liu	Chris van de Kuilen	Anne van Tilburg	Becca Spencer	Lis Dooner	Chui Tan Lee
CHARACTERISTICS, BACKGROUND/PREVIOUS TRAINING AND ABILITIES								
Junior sports champion	Excellent musical training in theory and practice. Academic	Little early training in music or movement	Very hard-working and dedicated	Capacity for hard work. Determination	Trained in free movement and singing. Learns best through movement	Trained in dance and music	Good memories of childhood music lessons.	Trained to compete at an international level.
Musical facility. Plays 'cello and piano	Love of the guitar and harmony. Plays 3 instruments.	Learns best through movement	Wants to learn and improve	Resourceful and creative. Develops his own exercises based on DE & DR	Faces difficulties, wants to discover what she is capable of	Learns best through movement	Enthusiastic ensemble player.	Strong traditional musical training.
Trained in a specialist music school	Wide range of interests relating to music	Enthusiasm and enjoyment of challenge, risk and hard work	Loves playing jazz and improvisation	Critical of traditional training in piano and musicianship	Likes analyzing her feelings and working with Chris/others	Aware of and addresses difficulties	Interested in developing work beyond the orchestra.	Strong aesthetic sense. Feeling for beauty, and colour.
Learns through movement	Capacity for hard work, focus and concentration	Feels "Lucky"	Interested in the performances of others	Tactful		Resourceful, creative and enthusiastic. Develops original exercises based on DE & DR	Interested in how and why things work.	Willing to do all it takes to resolve difficulties with musical performance.
Capacity for hard work	Feels fortunate	Capacity for hard work, focus and creative problem-solving	Training as a Dalcroze teacher	Expert learner	Grasps opportunities. Willing to try	Sensitive to atmospheres and context	Willing to experiment.	
	Expert learner	Expert learner			Sings well			
		Self-directed						



**Table 9.5.**

*Themes emerging from the participants' interviews: Sociability, attitude and connection to others.*

Finlay Hare	Sara Salloum	Kathryn Williams	Kai Liu	Chris van de Kuilen	Anne van Tilburg	Becca Spencer	Lis Dooner	Chui Tan Lee
SOCIABILITY, ATTITUDE AND CONNECTION TO OTHERS								
Wants to belong and to connect	Self aware in a social context	Performer, presenter and teacher	Concerned with performing with and for others	Ensemble player & teacher	Enjoys being and working with others	Ensemble player & teacher	Ensemble player	Performer & teacher
Strong ethical stance: Concern with what is useful and good for others	Strongly influenced by teachers  Concern with audience's experience  Ethical stance: the good of humanity	Wants to communicate and likes to share her knowledge  Enthusiastic about the success of others	Focus on effective teaching that moves others	Enjoys guiding, teaching and working with others  Likes to share his knowledge and enjoyment. Generous  Seeks personal communication in musical performance  Tactful	Generous with herself and her time  Wants to feel connected	Teacher  Enjoys groupwork, Plastique Animée and DR  Interested in group dynamics and communication with co-performers and audiences  Likes to share her knowledge. Generous	Enjoys being with the group  Teacher  Interested in the performance of others  Concerned with technique and how best to teach it  Likes to share knowledge	Ethical stance  Concerned with good connection with co-performers and audiences  Likes to share knowledge

**Table 9.6.**

*Themes emerging from the participants' interviews: Difficulties, constraints and impediments*

Finlay Hare	Sara Salloum	Kathryn Williams	Kai Liu	Chris van de Kuilen	Anne van Tilburg	Becca Spencer	Lis Dooner	Chui Tan Lee
DIFFICULTIES, CONSTRAINTS, IMPEDIMENTS								
Tension in performance	Shy	Sinus and breathing problems.	Language	Shy	Questions diagnosis of Dyslexia: "I need more time...don't know what I want"	Dyslexia and co-occurring difficulties	Tension	Pressure, tension, pain
Wants more time/lessons	Ensemble	Little background in music or movement	In a hurry to learn as much as possible, quickly. [implicit] the pressure of the conditions of his study, timetable and needing permission to travel.	Concerned about others' views of watching him moving	Fear of failure, of not knowing enough	"Malfunctioning" musicianship	Personal voice	"Felt like a fraud"
Phrase		Initial self-consciousness, shyness		Hearing harmonic motion	Problems: Boundaries, listening, tempo, anticipation, timing, metre. Working with the score	Problems: Pulse and tempo, hearing the bass and harmonic motion		Anxiety and desperation
Distinguishing treble and bass		Harmony			"Blocking" and "freezing"	Memory and structure		Obedience to the page and teachers
		Hearing the bass				Self-doubt relating to her ability to get things right and acquire autonomy in decision-making		Language

**Table 9.7.**

*Themes emerging from the participants' interviews: Focus, interest and approach to study*

Finlay Hare	Sara Salloum	Kathryn Williams	Kai Liu	Chris van de Kuilen	Anne van Tilburg	Becca Spencer	Lis Dooner	Chui Tan Lee
FOCUS								
Focus on the positive and capacity for hard work	Desire to learn  Interdisciplinary connections	Mastery, control, and reliability  Self-improvement  New experiences. Seizing the moment  Precision and attention to detail. Systematic analysis  Sensation  Decisions, decisiveness and imperatives  Problem-solving, complexity and multi-tasking	Small things matter – attention to detail  Analysis  Construction of the lesson	Facing and embracing challenge, uncertainty and risk  Seeks autonomy and authority. Discovering for himself  Seizing the moment  Likes to explore and play with ideas	Determination  Seized the opportunity  Longing  Ambition  Hope  “To be the best I can be now”	Seeks clarity and to know things for herself  Seeks authority in decision-making	Efficacy: Instant feedback	Attention to detail  Sensation  Search for meaning and understanding  Problem-solving

## **Preliminary Observations: The Rhythmics Class**

The rhythmics class<sup>208</sup> emphasises free movement in response to music, social and ensemble skills. To those accustomed to orchestral playing or practising alone it can feel either liberating or challenging since what they are attempting seems almost antithetical to the conventional, learnt practices of classical musical study. Kathryn, Finlay and Becca preferred an active learning style through movement. Discovering a way of studying music that addressed specific needs related to dyslexia was a relief to Becca, and Anne eventually overcame feelings of inadequacy when she discovered that she was able to learn and to acquire seemingly unattainable skills. Gradually, Chris's and Sara's initial self-consciousness and shyness disappeared as they began to enjoy this way of working. Skills in interpretation and ensemble were developed away from the instrument through movement-work in pairs and groups although this led to feelings of frustration for Becca, Chris and Anne when skill-sets did not match. Nevertheless, everyone noticed improvements in their musicianship through rhythmics and in tone, interpretation, projection and communication in their own and others' performances in DR.

All nine participants developed personally and socially through rhythmics and I considered possible explanations for this. Every member of the class is in an unusual and potentially vulnerable situation. As the class is directed largely through the teacher's improvisation, students never know what new task or musical dimension may appear; when they will be able to relax into something that feels natural and obvious or when they will be challenged. They have to listen carefully, opening themselves to the unknown and to each other. Consequently, the situation itself encourages them to be alert, present, responsive and co-operative: to help one another. The teacher must establish an atmosphere in which risk feels possible (Dooner, 2007; Greenhead, 2017b) or even enjoyable. The rhythmics class allows students simply to focus on music without being judged as, away from the instrument, they are relieved from engagement with the competitive nature of their musical training and practice.<sup>209</sup> Many exercises, such as those in leading, following,<sup>210</sup> mirroring<sup>211</sup> and changing roles or requiring collaboration in a

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<sup>208</sup> The class size is dependent on the available space but is usually between 6-15 students. One-to-one coaching sessions in rhythmics and aural training are usually only given to individuals who are already experienced in DE. Groups for improvisation have to be smaller if everyone is to have chance to perform.

<sup>209</sup> See the comments and literature relating to conservatoire training in Chapters 1 and 3 of this thesis.

<sup>210</sup> Appendix J no. 15.

<sup>211</sup> Appendix J no. 5.

rhythmic or polyrhythmic group piece<sup>212</sup> address the individual as a group member invited to consider others while showing their own intentions clearly, and to respond quickly with good anticipation and timing. There is a constant call on students' attention to present time and place.

Each participant passed through and was affected by formative and transformative experiences: now the sudden and fleeting kairotic experience; now the slow dawning of realisation as the pieces of a complex jigsaw of experiences began to slot into place; now the development or enhancement of musical and technical skills, previously elusive despite years of training and practice using traditional methods. Each experienced joy, ease, new connections with music and their own performance and a sense of personal affirmation, agency and empowerment: "I can."<sup>213</sup> It seems as if the rhythmic class is inherently a pedagogical situation in van Manen's terms (2015). Tables 9.8a-f summarise their experiences and discoveries under six headings representing key themes:

- a) transformation, epiphany and wonder arising through experiences in
- b) kinetic, kinaesthetic and sensory experiences (linked with emotion and cognition), with feelings of
- c) connection, combined with a sense of
- d) ease and feeling natural and right, confirming a sense of
- e) self, identity and self-awareness, in which appeals to
- f) sociability played an essential role.

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<sup>212</sup> Appendix J nos. 19, 28.

<sup>213</sup> See Sheets-Johnstone (2011, pp.199-200) for a discussion of "I move", "I do" and "I can" rooted in and elucidated from Husserl's phenomenology.

**THE EXPERIENCES AND DISCOVERIES OF THE NINE PARTICIPANTS IN DE AND DR: TABLES 9.8a-f.**

**Table 9.8a.**

Finlay Hare	Sara Salloum	Kathryn Williams	Kai Liu	Chris van de Kuilen	Anne van Tilburg	Becca Spencer	Lis Dooner	Chui Tan Lee
TRANSFORMATION, EPIPHANY AND WONDER								
Enjoyment	Wonder Enthusiasm Enjoyment Kairos	Enthusiasm and discovery Embracing risk and challenge Kairos	I suddenly knew Kairos Enthusiasm.	Enthusiasm Discovery Kairos	Revelation and Joy Kairos	Epiphanies and revelations. Kairos Being in the moment “Lightbulb moments”	Just wonderful	Epiphany and synchrony Wonder and art Kairos

**Table 9.8b.**

Finlay Hare	Sara Salloum	Kathryn Williams	Kai Liu	Chris van de Kuilen	Anne van Tilburg	Becca Spencer	Lis Dooner	Chui Tan Lee
<b>KINAESTHETIC, TACTILE-KINAESTHETIC AND KINETIC MOVEMENT EXPERIENCES (linked to emotion and cognition)</b>								
Movement  Physicalising the abstract  Jumping ropes	Connection of artistic idea with natural movement and sensation	Movement as means of learning  Movement and Timing  Travelling  Gesture	Connection of movement with music as touch and sound	Movement and Space  Gesture  Style of movement compared with Anne  Dynamics	Being in movement  Space and travelling  Style of movement compared with Chris	Movement, tension and release  Direction, arrival points  Movement of others	Movement as the means  Internalisation of movement  Speaking music  Space	Changes in mental processes through movement  Space and travelling
<b>KINETIC, TACTILE AND OTHER SENSORY EXPERIENCES (linked to emotion and cognition)</b>								
Ball	Feeling the back  Ball	Sensory awareness: visual, tactile  Using materials: scarf, elastic, ball	Ball	Aural  Ball	Scarf  Sitting ball compared with trampoline	Tactile-kinaesthetic & sensory experience  Tone  Using materials: ball, scarf, sticks, elastics	Vibration and tone  Scarf	Awareness of the parts of the body, feet  Aural and visual sensations: vibration colour, movement

Table 9.8c.

Finlay Hare	Sara Salloum	Kathryn Williams	Kai Liu	Chris van de Kuilen	Anne van Tilburg	Becca Spencer	Lis Dooner	Chui Tan Lee
CONNECTION								
Connection with the instrument	Connections across disciplines  Connection of body with music  Connecting inner musicality with performance	Connection of body and music  Connection with the instrument  physicality of playing; “just blowing”	Connection - Body with instrument  Connection of inner/outer; mind/action; feeling/ expression  The first time I understood	[mentioned in passing and implicit in new practicing and teaching techniques]  Experience of DR helped the connection to DE	Contact and connection	The bow is “Dalcrozian”  Tension in the string	Connection  Breath support  Connection to childhood	Contact and connection  Sensory awareness  Vibration.



Table 9.8d.

Finlay Hare	Sara Salloum	Kathryn Williams	Kai Liu	Chris van de Kuilen	Anne van Tilburg	Becca Spencer	Lis Dooner	Chui Tan Lee
EASE & FEELING NATURAL AND RIGHT								
Ease, fluency	Feeling natural and 'right'  Admires skilfulness.  Clarity	Breakthrough in Skilfulness (BiS)  Memory  Problem-solving  Clarity	Natural  Clarity	Freedom and playfulness  Freedom and caution  BiS  Finding solutions  Creativity "Toolbox"	Technical improvement through imagined movement (BiS)	Technical ease.  Improvements in tempo perception and control (BiS)  Memory and structure. Dyslexia and problem-solving  Creativity. "Toolbox"	Ensemble "it just happened"  Ease  Technique and memory of movement (BiS)  Clarity	Obedience and freedom  Breakthrough in skilfulness (BiS)

Table 9.8e.

Finlay Hare	Sara Salloum	Kathryn Williams	Kai Liu	Chris van de Kuilen	Anne van Tilburg	Becca Spencer	Lis Dooner	Chui Tan Lee
SELF, IDENTITY AND SELF-AWARENESS								
[Implicit] Freedom agency	Discovering and making connections for oneself  Being an artist  Meaning and intention  Agency  Freedom	Awareness of self as learner  Self-management of learning  Discipline  Agency & Empowerment  Freedom	Self as reflective teacher  Discovery  Empowerment	Self-awareness  Autonomy and Self-directedness. Agency and Empowerment  Authenticity, authority and personal expression  Freedom  Discovering for oneself	Self-awareness and Self-discovery  Recognition of her competence. Her own sense of music is valid. "I can"  Agency & Empowerment  Freedom  Authenticity	Authority in interpretative choices  "I can"  Agency and empowerment  Discovery  Freedom	Discovering music  Finding a personal voice  Agency and Empowerment	Self-discovery  Authenticity  The search for meaning and understanding  making sense  Agency & Empowerment  Freedom

**Table 9.8f.**

Finlay Hare	Sara Salloum	Kathryn Williams	Kai Liu	Chris van de Kuilen	Anne van Tilburg	Becca Spencer	Lis Dooner	Chui Tan Lee
<b>SOCIABILITY</b>								
Sociability and ethics	Self awareness in a social context	Sociability: performer, presenter and teacher	Sociability: Observing and analysing how others teach	Sociability	Sociability: working with another	Ensemble, plastique and DR	Sociability: ensemble player	Ethics
Usefulness	The audience's experience			Tact			Teacher	
Good for people	Ethics: the good of humanity			Ensemble			Interested in the performance of others	
Connection with others				Guiding and working with others				

The following discussion chronicles the journeys of nine learners, what they discovered and how they discovered it. It begins with breakthrough experiences of transformation and the notion of identity and dialogue.

### **Transformations (Table 9.8a)**

The inner change effected by discovering or learning something new may be instantaneous or occur slowly over time; a one-off or a series of repeated events. At a certain point, something will have altered. Each participant emerged from the process with new perceptions and understandings of music and of themselves. These transformations were set in motion through their sensory-kinaesthetic experiences (Table 9.8b) and making various kinds of connections (Table 9.8c). Their movement and performance began to feel natural and right (Table 9.8d) and confirmed their sense of themselves as having authority and agency in relation to their work. In this process, their own sociability was called on and/or enhanced (Table 9.8f).

### **Epiphanies, SEM,<sup>214</sup> and BiS<sup>215</sup>**

The transformative experiences mentioned in Chapter 3 included epiphanies, and SEMs. The data included descriptions of a very wide range of experiences that fitted with much of what I already knew about participants' experiences from previous research and published articles. As Gabrielsson's concept of SEM is applied specifically to music and does not include the notion of a hierarchy of needs, it seemed more pertinent to my research than Maslow's concept of peak experience (Maslow, 1970; 1994). I reserve the term epiphany for sudden, joyous, eureka moments, usually in a social context, that leave an indelible, life-changing impression and SEMs for all other kinds of strong music-related experiences of a physical, perceptual, cognitive, feeling/emotional, personal, social, existential or transcendental kind (Gabrielsson & Lindström Wik, 2003; Gabrielsson, 2011).

The interviews reveal experiences of an expansion of consciousness and of the personality in all participants; developments in skilfulness and insights into music, interpretation and performance, sometimes suddenly and in a social context, sometimes gradually or occurring in solitude. Kathryn, Lis and Chris liked to spend long periods practicing alone and had many SEMs in addition to epiphanies in class. Becoming aware that she could feel an inner pulse in

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<sup>214</sup> Strong Experiences with Music. It should be noted that Gabrielsson's research was done on listeners and only 18% of participants were performers.

<sup>215</sup> Breakthrough in Skilfulness. I have coined this category as a result of this research.

the music and consequently grasped the impact of tempo on a piece of music was an epiphany and a breakthrough in Becca's development from a "seriously dysfunctional" musician to gaining distinction in her exams and building a highly successful portfolio career as a performer, composer/arranger and teacher.

The sudden freeing and expansion of the body and of the personality reported by performers in DR seems to coincide with the increase of resonance and the range of tonal colour almost invariably noted.<sup>216</sup> I have come to associate this with the trampoline,<sup>217</sup> approached with trepidation by some (Anne) and delight by others (Kathryn). Bouncing on its elastic surface recalls childhood and often releases joyful, playful feelings in otherwise anxious performers (Chui Tan). This expansion and concomitant increase in resonance and colour palette combined with changes in rhythmic shaping was more evident to Chris's listeners than to him – a common occurrence in sessions (Greenhead, 2017b).

Some epiphanies covered multiple events or were 'slow burns'. The unavoidably pressured nature of our work together and the need to work to Chris's rhythm resulted in overload for Anne: too much to absorb; too many sudden revelations, some of which brought up deep feelings of inadequacy as a musician, and an uncomfortable awareness of how she subverted her own learning and relied on Chris to take all initiative.<sup>218</sup> Through understanding the differences between herself and Chris she realised that people perceive things differently. Her fear of failure abated and she began to listen, in music and in life, and to take her time, later recalling her enjoyment and excitement over all her discoveries. Sheer determination brought Chris through a long series of epiphanies and SEMs to the point where he was able to create his own exercises for teaching the soloists that he accompanied with spectacular results and he rejoiced in the joy of his audience. In their different ways, they grappled with difficulties related to their personalities and previous training but the transformations each experienced in perception and in performance were no less profound for occurring gradually. Epiphanic experiences are life-changing (Denzin, 2001) and the ascription of personal meaning to them accounts for their enduring nature and the tendency to return to these moments as points of reference for future growth (McDonald, 2008; Maslow, 2007). All participants were able to give themselves unreservedly to experience and to be affected by it, and many sustained and

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<sup>216</sup> Instances when this does not happen are usually accompanied by tension in the lower body, legs and feet (see Chapter 1 and Greenhead [2017a]). Sitting on the ball often helps by-pass that problem as was the case with Anne.

<sup>217</sup> And the sitting ball. The trampoline is usually experienced as more freeing and more fun.

<sup>218</sup> Gabrielsson noted that not all SEMs were pleasant (2011).

retained their sensations and connected them to memorising and performing repertoire which hints at their becoming self-actualising persons in Maslow's terms.

One type of experience did not appear to be covered in the literature on epiphany or SEM: the breakthrough in musical, technical and other kinds of skilfulness (BiS)<sup>219</sup> – the ability to do something that the musician had been unable to do previously, not through being told or taught it directly but through engaging in the DE(Rh) and DR-Processes.<sup>220</sup> My own role in these events seems to have been that of catalyst since my actions in the classes seemed all but invisible to others (Melville-Clark [2000] had thought me passive). Students were focussed, not on me, but on their own experiences and actions. Change was set in motion; a door opened through which each participant walked, with trepidation, interest or with glee.

### **Identity: Acquiring a Sense of Self (Table 9.8e)**

Participants' growing sense of self emerged in their highly specific references to feelings of naturalness, freedom, authenticity, empowerment and agency closely related to the movement work in both DE and DR and their transformative experiences. In psychology, the sense of identity is generally conceived in cultural and social terms or as personal meanings that individuals attach to the roles they play in contemporary societies (Stryker & Burke, 2000). The self in postmodern thinking is fragmented, situational and emergent, unconnected from any essential person (Allan, 1997) while for constructivists it is constructed rather than discovered or essential (Raskin, 2002), the person being in an on-going process of becoming through personal experiences and ascribed meanings. These ideas raise questions regarding the stability of identity, who is having the experiences and the extent to which any essential self is acted upon or mutable.

To better grasp what the interviews reveal regarding the sense of self, I draw on philosophers whose ideas are particularly relevant for my work, and on psychiatrists and psychologists with a particular interest in infant development, since infants are in a phase of rapid discovery of the world and themselves and not yet deeply immersed in cultural practices and identities.

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<sup>219</sup> See Becca's breakthrough referred to above.

<sup>220</sup> See Chapter 1.

## The sense of self

For Husserl, the nature or essence of the person or hypostasis<sup>221</sup> lies at a deeper level than self-identity or how we see ourselves. Husserl's "I" is an animate, experiencing, sensing organism that can act somatically. "I" is understood in relation to all that is other and by calling on "the kinaesthesias"; I can do, act and have my "own" experiences (Husserl, 1999, p. 97).

For Eugene Gendlin (2018),<sup>222</sup> the lived or felt sense of self, of "I am", however vague or poorly formed, allows me to differentiate between me and not me and to perceive the impact of the other upon me. For Gendlin, "the living body *consists of* interactions with the world...in that it breathes...it feeds...it walks...it urges, it implicitly shapes our next action...we act from the bodily sense of each situation" (Gendlin, 1992, p. 342, emphasis original). Gendlin's thinking about the felt sense of self's reliance on sensory and kinaesthetic experience built up through interactions with the other is consonant with Sheets-Johnstone's views when she underlines the primacy of self-movement to the experience, constitution and formation of the sense of self (see p. 77 this thesis): "movement forms the I that moves before the I that moves forms movement" (Sheets-Johnstone, 2011, p. 119). The self comes into being through its own unique, dynamic actions that establish both what is invariable and what is new, a consistent sense of organisation in the body providing a point of reference (Stern, 1985). Learning and the sense of self develop together through movement and growing tactile-kinaesthetic consciousness.<sup>223</sup> For Jeannerod the primacy of movement in acquiring consciousness of oneself and the world is undeniable since: "there are no reliable methods for suppressing kinaesthetic information arising during the execution of a movement" (Jeannerod, 2006, p. 56).<sup>224</sup>

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<sup>221</sup> Literally "that which stands beneath." The word "hypostasis" has a complicated history and was developed in particular in the 4<sup>th</sup> century by the Cappadocian fathers to explain Christianity's triune God. The 3 persons (Father, Son and Holy Spirit) of the Trinity were not 3 gods but "3 hypostases in one ousia" or 3 persons in one essence or nature. St Basil of Caesarea explained this as the difference between the general and the particular, the animal and the particular man: one nature or essence, and 3 distinct hypostases. Today, we are familiar with quantum mechanics' notion that an entity can be described as both particle and wave. As the concept of hypostasis applies to human persons we are variously Karin, Jane, Andrew and share one human nature: the link between essence and person is indissoluble: in essence, frogs do not become princes or princesses, except in the eyes of other people or oneself.

<sup>222</sup> Eugene Gendlin (1926-2017). American philosopher of the bodily felt sense, the living process and the implicit.

<sup>223</sup> Since movement begins before birth, Sheets-Johnstone argues the possibility of Stern's "coming-into-being" of an emergent self in the womb at 11 weeks (Sheets-Johnstone, 2011, p.235 n8).

<sup>224</sup> It may be useful to recall here that, as noted in Chapter 2 (the development of DE) music-making begins with movement, especially rhythmical movement, and mother and child interactions in voice and movement (Chapter 3). Jaques-Dalcroze stated that, while musical experience and expression required both the ear and

In DE and DR students engage in Sheets-Johnstone's notion of a bodily apprenticeship to learning focussed on movement. The investment of self, body and soul, in dialogic engagement with the world brings students back to their original and essential way of learning to be and to act, often neglected in the rest of their education.

Researchers into child-development note the importance of action-response and vocal dialogue in the development of the child's sense of self, sociability, communication, agency, rhythm and musicality (Malloch & Trevarthen, 2009; Trehub, 2015; Trevarthen, 2012; Trevarthen et al., 2011). A picture emerges of human being, knowing, relating and music-making anchored in movement and kinaesthetic consciousness that chimes with the stance of both Husserl and Buber (Friedman, 1955/2002) regarding the relationship between human beings and the world,<sup>225</sup> namely, that all learning, knowing, research, discovery and relationship, arises, comes about or is achieved at the liminal interface of self and other through interactions or dialogues of various kinds.

### **Self and Other: Dialogue is Central to Living and Learning**

Verbal and non-verbal dialogue as interaction and engagement is central to learning to be human and to human living (Buber, 1970). His word-pair I-It refers to the relationship between a subject and an object in which "the I of I-It becomes conscious of itself as the subject of experiencing and using" (Friedman, 2002, p. 78).<sup>226</sup> This, the attitude of the scholar, is contrasted with the word-pair I-Thou that refers to a mutual relationship of responsibility between two, separate and distinct persons. In I-I people treat others as projections of themselves or objects for their own use (I-It) while those in It-It, are not aware of themselves as a self, do not truly feel, and are not aware of their own experiencing (Buber, 1970). Buber considered that I-Thou and I-It were not alternatives and there should be movement and alternation between them (Friedman, 2002, p. xiii). Since all relationships between I and another/the other are dialogic in nature, living is itself dialogical.

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muscular system, elementary music education required placing movement first of all (Jaques-Dalcroze, 1907)..

<sup>225</sup> Buber's classic "I and Thou" opens: "THE WORLD IS TWOFOLD (emphasis in original) for man in accordance with his twofold attitude. The attitude of man is twofold in accordance with the two basic words he can speak./ The basic words are not single words but pairs./ One basic word is the word pair I-You. The other basic word is the pair I-It; but this basic word is not changed when He or She takes the place of It./ Thus the I of man is also twofold./ For the I of the basic word I-Thou is different from that in the basic word I-It." (Buber, 1970/1996).

<sup>226</sup> i.e. not a sharing but a subject-object relationship.



Van Manen identified the lack of a pathic language for talking about lived experience.<sup>227</sup> The interviewees' accounts of their movement/music experiences, strengths and weaknesses, realisations, pleasures and moments of awkwardness all reveal growing security in their sense of themselves as responsive persons and enthusiastic learners. Their descriptions of their performing, teaching and therapeutic work show an interest in and concern for others, and their processes of learning, growth and change led to increasingly fruitful interactions with music and all that is other, suggesting a shift from life as an often struggling It-It to a dynamic I-It and I-Thou. Their pathic affectedness led to ethical behaviour (van Manen, 2015) and their accounts raise questions around how we come to a realisation, to change, develop, acquire knowledge and skill, and become ourselves. I consider next the drivers of the essentially dialogical process of self-becoming.

### Engines<sup>228</sup> of Dialogue

Plunging into the rich sea of musical and performance-related themes that emerged from preliminary studies of the interviews, I identified larger themes looming out of the darkness and vibrating through the matrix of my data.

Chambers Dictionary (2006) defines "Engine" (from Latin, *ingenium*, skill) figuratively as "anything used to effect a purpose; a source of power...a device, contrivance or trick", this last implying sleight of hand, the operation of which is not plainly seen. Some participants described DR as "magic." This section on themes from the cross-case analysis is entitled 'The engines of dialogue'. Each implies, suggests or recalls the other and all co-inhere in the overarching theme of Self and Dialogue. These are (1) 'Kinaesthesia' followed by (2) 'Space in and into which we move and a note on 'action and metaphor'. Then (3) 'Sensation and (4) 'Time', for Gendlin "the implied and necessary element in all process" (Gendlin, 2018, p. 9) with a note on 'memory. The trio of Time-Space-Energy (movement or effort) is a well-known 'Dalcroze Subject'.<sup>229</sup> Gendlin's felt sense of self through interactions gives rise to (5) 'Authenticity' and (6) 'Freedom' which in turn bring 'Empowerment and Agency' without which no I-Thou

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<sup>227</sup> See Chapter 3

<sup>228</sup> The engines are also entelechies and enable the shift from potential to action. They bring the possible into being.

<sup>229</sup> In Dalcroze theory and pedagogy, the "Dalcroze Subjects" are the fundamental elements of experience and expression in life and in the arts (CIJD, 2011; 2019, in press). Time-Space-Energy relationships are one topic within these.

relationship is possible. I then look at (7) ‘Dialogue, connections and ethical relationships’ and close with ‘Everyday Dalcroze as Eudaemonia’.

**Table 9.9.**

*The Engines of Dialogue*

<b>The Engines of Dialogue</b>	
<b>1. Kinaesthesia: Tactile-kinaesthetic consciousness</b>	Movement & Gesture: <ul style="list-style-type: none"> <li>a. Pre-reflective</li> <li>b. Reflective</li> <li>c. Considered, planned, reflexive</li> <li>d. Analytical</li> </ul>
<b>2. Space</b>	Personal and Shared Space From Communal to Dramatic Space Action and metaphor
<b>3. Sensation</b>	Touch Vision and Visualisation Hearing Feel, Feeling and Feelings
<b>4. Time</b>	Kairos The Continuing Sense of Self: Memory, Engraining and Creativity
<b>5. Authenticity</b>	The Mask and feeling “Fake”
<b>6. Freedom</b>	Empowerment and Agency
<b>7. Dialogue, connection &amp; ethical relationships</b>	“Everyday Dalcroze”: Eudaemonia

The length of each section should not be equated with import. Owing to the way all engines are linked and the need for explication, references to Time and Space appear throughout the section on kinaesthesia and separate sections devoted specifically to them are short. Kinaesthesia and Sensation are long owing to their centrality to every aspect of DE and DR and the complexity and unusual nature of what is discussed. Long or short, each section supports and allows the existence of the others and needs to be present.

## 1. Kinaesthesia: Tactile-Kinaesthetic Consciousness

Embodiment features strongly in the literature on DE and on learning and performance that emphasises action and movement.<sup>230</sup> In Juntunen's application of Merleau-Ponty's philosophy to DE, embodiment is held to account for the subjective experience of the world, holistic thinking and action and "how the body can be considered a constitutive element of cognition and creativity" (Juntunen, 2004, Abstract). Sheets-Johnstone (2011) observes that kinaesthesia, the largely forgotten, muscular sense of movement, necessarily goes together with sensation to form tactile-kinaesthetic consciousness and prefers the term 'mindful body' over the term 'embodiment' which, as used, suggests packaging and a mind-body or inner-outer split of its own rather than a living, felt, dynamically interactive, corporeal reality (Sheets-Johnstone, 2016).

For my interviewees, it was not the body but dynamic self-movement and somatosensory<sup>231</sup> tactile-kinaesthesia combined with, tactile-, visual- and aural-kinetic<sup>232</sup> sensations that was central to their experience of DE and DR,<sup>233</sup> their learning, understanding, acquisition and structuring of new knowledge and skills, and their creativity (Thelen & Smith, 1996; Sheets-Johnstone, 2011; 2019).<sup>234</sup> Sheets-Johnstone (2011) noted that Merleau-Ponty clearly found thinking about the felt sense of movement difficult. In six chapters concerning the body in *The phenomenology of perception*, Merleau-Ponty (1962) focusses on the visual perception of the body in space, pathology and meaning. Motility relates not to the felt sense of moving through space but to changes

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<sup>230</sup> Sheets-Johnstone provides an extensive discussion on the confusing ways in which the terms "embodiment" and "lived body" are used today and therefore the difficulty in using them where clarity of thinking is needed (2011, pp. 310 – 316; 496; 2018 p.11). She proposes the term "mindful bodies" as more keenly expressive of human aliveness and action than "embodied minds" (ibid. p. 521).

<sup>231</sup> The somatosensory function is the ability to interpret bodily sensation including touch, pressure, warmth, vibration, tickle, itch and pain.

<sup>232</sup> Sheets-Johnstone's 2019 chapter expands on her earlier work in discussing the qualitative dynamics of movement together with the importance of phenomenologically elucidating the connections between visual-kinetic and tactile-kinetic with kinaesthetic experiences, the former as perceived kinetic dynamics and the latter as felt kinaesthetic dynamics. To this I add the aural dimension.

<sup>233</sup> See table 9.8a

<sup>234</sup> See Chapter 4.

of position in it, stating “I do not understand how it can begin for me...as a phenomenon...and yet I walk, I have the experience of movement...without any external landmark”<sup>235</sup> (Merleau-Ponty, 1962, p. 269). Occasionally, when danger threatens, the body acts out of an “anonymous existence [that] plays, beneath my personal life, the part of an *inborn complex* [emphasis original]” (1962, p. 84) but “most of the time personal existence represses the organism” (p. 84). Merleau-Ponty’s assertion that “the problem of the world, and...one’s own body, consists in the fact that *it is all there* [emphasis in original]” (1962, p. 198), suggests that, for him, there is no development, no discovery through experimentation, no learning to move ourselves. My participants’ descriptions, so full of movement, action, personal engagement, self-understanding and enjoyment, indicate that something very different is occurring from the fitfully present, repressed, bleak, anonymous functions and inborn complexes described by Merleau-Ponty.

### **Movement and gesture**

The experiences of body movement and movement perception that led to transformative experiences included gestures, movement sensations within the body and locomotor movements, with a particular emphasis on movement through space and in relation to gravity.

The human body is designed to resist gravity and walk through space but if the muscles are to respond readily to changing needs, the body’s relationship to gravity needs to be elastic. The search for balance can contribute to the development of parasitic tension-patterns that may become habitual and affect tone-production and performance when singing and playing.<sup>236</sup> While Eutonists use rigid objects<sup>237</sup> to help students find their centre of balance, my tools are the trampoline and the sitting ball. These put the centre of balance in question less radically while offering the benefits of an elastic relationship to gravity. Elasticity in movement, gesture and rhythmic timing is built up by the preparatory exercises in jumping<sup>238</sup> and in bouncing and throwing the RG ball<sup>239</sup> and in sustaining and adapting the smoothness and intensity of the legato phrase line while travelling<sup>240</sup>. Many participants spoke of supporting the weight of the ball and of

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<sup>235</sup> The landmark provided a point of reference for movement through space.

<sup>236</sup> These are not the only sources of parasitic tension.

<sup>237</sup> The half log is a large log that has been split lengthwise and polished. The flat side is upward. The wobble board looks like a ball cut in half surmounted by a disc. Students must maintain balance while standing on these objects. The log only tips in one plane but the wobble board can tilt in any direction.

<sup>238</sup> Appendix J, no. 3.

<sup>239</sup> Appendix J, nos. 7 and 8.

<sup>240</sup> Appendix J, nos. 15 and 17.

bouncing or throwing it for moments of emphasis or release. Finlay enjoyed the sensation of springing over the ropes. While playing, Kathryn imagined bouncing the ball and felt her sound bounce back up to her from the trampoline.

The trampoline seems to release a more resonant and coloured sound in performers. I think it may also receive the micro-movements they make as they relive the sensations of interpreting their music in movement, returning these sensations magnified, clarified to the performer, hence the need for suppleness in the lower body and an elastic contact with the trampoline skin. There is a tipping point<sup>241</sup> at which a performer relaxes<sup>242</sup> and goes with the sounds and sensations, actual and imagined.

DE and DR provide many different ways of engaging in and through movement with music-as-it-is-experienced. In the interviews, these included:

- a. Pre-reflective.
- b. Reflective.
- c. Considered or planned – reflexive.
- d. Analytical.

#### **a. Pre-reflective – the Instantaneous Kinaesthetic Response**

In Chapter 3, I quoted Ann Driver's words on the importance of tone quality and colour in the teacher's playing. She continues:

it is possible to play on the movement response of a receptive class like the wind on an aeolian harp, making it now supple by a singing tone, and again jerky or rigid by a hard metallic tone. Tone-colour is one of the most arresting things in music. (Driver, 1936, p. 30)

Sound not only stimulates aural sensations, it touches the body itself, penetrating and vibrating through the body tissue and producing somatosensory and kinetic sensations (Greenhead & Habron, 2015). In DE I ask students: "what does your body feel or want to do when you hear this? Show me!" This unmediated, pre-reflective response is appealed to again and again throughout study.

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<sup>241</sup> Literally, in Chui Tan's case as she felt she was "falling off a cliff"

<sup>242</sup> This is more like a release or giving of weight that has been held or withheld rather than relaxation, but I have often found it difficult to get students to understand what I mean by giving weight because of habits of holding. The trampoline certainly helps them to find it.

The teacher improvises to invite students to engage with and respond to what they hear, following and matching unexpected changes of tempo, dynamic, mood and rhythm.<sup>243</sup> In the follow and quick-response exercises, the first essential learning takes place since they require and induce a focussed attention as knowing and doing converge with creative construction (Custodero, 2012). Discursive thoughts or theories from the rational mind cannot intervene owing to the immediacy of pre-reflective, felt engagement. Dalcroze used the term “a-rhythm” to describe “a malady usually caused by the inability of a man to control himself, from a predominance of intellect over nervous functioning” (Jaques-Dalcroze, 1921/1967, p. 52). For some adults, letting go sufficiently to immerse themselves in pre-reflective experience is very difficult but moving together in a class supported by the playing of a skilful teacher generally helps them let go.

## **b. Reflective**

Once a direct, pre-reflective connection with music has been made, students may begin to ask questions and revise interpretations seeking better or alternative matches for what is heard or felt. In this reflective process, the student continues moving while spontaneously playing with or reworking the musical material. Answers to questions in movement are explored, considered and adjusted for a better fit between felt sound and felt performance in movement without necessarily requiring intellectual analysis.

## **c. Considered, Planned. Reflexive**

At times students stop, discuss and re-fashion what they are doing, especially when they are working together on PA or group pieces.<sup>244</sup> In my *Plastique* lessons, an exploration of the music in improvised movement usually precedes detailed work that may require a great deal of thought and planning. It was in this *plastique*-informed way of working in silent movement on repertoire that Chris and Anne’s ensemble problems became apparent. They realised they needed to work hard to find a common interpretation because they saw that they were in separate worlds, performing at the same time without performing together.

Becca’s quartet encountered a number of problems under the pressure of wanting to finalise and fix things in micro-detail. The issue of knowing when a piece of work has matured and ‘feels right’ is addressed by Gendlin. He describes the artist who, with a trained and experienced eye, stands, pondering before his unfinished picture, feeling and

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<sup>243</sup> Appendix J nos. 1h, 2b, 12, 13, 28.

<sup>244</sup> See Appendix J no. 19.

bodily sensing the implying of the next line which is not yet there.<sup>245</sup> The lived body offers an opening onto “the alive and implicit more where unspecialised possibilities can be touched...a contemplative attitude that is hospitable to being addressed by new meanings” (Galvin & Todres, 2012, pp. 115-116). These words could be applied to DE and DR where participants are “probed” (Becca) to find solutions and just such possibilities are opened up. In taking time to drill down into the musical text, revisiting ideas and possible solutions and practising them, students acquire and engrain skills that inform the ways in which they are able to respond pre-reflectively. They have been tuned up: more connections have been established and the personal library of possibilities has been enlarged.

#### **d. Analytical: Measuring Time**

In addition to these forms of bodily analysis in real time, DE offers an additional kind of technical analysis in exercises involving beating time using large arm-beats while stepping the rhythm pattern.<sup>246</sup> The movements of the arms must have been automatised so as not to attract attention from the brain which is free to attend to the rhythm patterns that the feet must step. A sufficient mastery of this technique allows students to experience the relationship and interplay between duration patterns and metre and the difference in sensation when the same rhythm pattern is placed on different beats (Greenhead, Habron & Mathieu, 2016). Becca mentioned this as a preferred exercise when teaching Young Virtuosi. It was satisfying for well-co-ordinated students and simultaneously helped those who needed more support for their learning by making otherwise seemingly abstract concepts concrete – a theme found throughout the data. With practice, a tool is forged of the body enabling it to function as a means for analysing musical structures and events and also applies to creative, artistic work. In Dalcroze’s view, the inability to carry out artistic intentions and conceptions was “the product of lack of will” and of the substitution of “vague and empty mental speculations for the free and healthy union between mind and matter...[and] the fully developed faculties of the individual”. (Jaques-Dalcroze, 1930, p. 55). Using his method “the most perfect and supple of interpreters, the human body...may become a marvellous instrument of beauty

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<sup>245</sup> Gendlin describes the process of asking oneself “what it needs...some line, some erasure, something moved over, something...[He] tries this and that...it recognises the failure of each attempt. It seems to know precisely what it wants and it knows that those attempts are not it. Rather than accepting those, a good artist prefers to leave a design unfinished, sometimes for years (Gendlin, 1992, pp. 343-353).

<sup>246</sup> Appendix J, no.21.

and harmony when attuned to the artistic imagination and collaborating with creative thought” (p. 55).

These relationships dynamically formed in class afforded transformative experiences. They addressed the individual as a member of a group and personally, tuning together all the faculties of the person with the external world of time, space, gravity, other people and music. After watching my practical keynote for ICDS3<sup>247</sup> a neighbour wrote: “Dalcroze seems to be a process that uncovers and activates the roots of music/movement in us and replenishes our social animalship” (personal communication).

## 2. Space

In moving, we experience the space into which we move, discovering its affordances in relation to our bodies and our movements in its directions, orientations, lines, curves and paths and notions of the vertical, horizontal and diagonal. Spatial perception is learnt by moving (Gregory, 1998) and its role and articulation is a critical factor in successful rhythmic classes which include exercises to develop the ability to see, use and share the space to be used in developing musical understanding and interpretation. Examples include phrasing exercises<sup>248</sup>, exercises in projection (especially in DR)<sup>249</sup> and exercises in timing and time-space-energy relationships.<sup>250</sup> As a teacher, I am more aware of these aspects than the participants are since an appreciation of space is not included in conventional musical training. The spatial element for beginners in rhythmic is usually in the background of awareness rather than a focal point but in DR it is key to interpretation and performance and awareness of it changes how performers see music.<sup>251</sup> The audience perspective and how and where the piece starts in relation to them has not usually been considered by performers who, once asked, usually know surprisingly quickly what they want.

The space in and into which one moves seems not to have been considered in the literature relating music to gesture and metaphor, suggesting that researchers’ ideas have been developed theoretically rather than from lived experience. As the participants developed a sense of moving from beat to beat and through the phrase to the cadence

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<sup>247</sup> <https://youtu.be/tQ32R9W71ws>

<sup>248</sup> Appendix J, no. 17.

<sup>249</sup> Appendix J, no. 8.

<sup>250</sup> Appendix J, nos. 3, 5, 9.

<sup>251</sup> Chui Tan talked about “seeing the music from above” and playing differently in bigger and smaller spaces. Kai suddenly wanted to begin the piece with his back to the audience with the ball concealed so that it would then appear.



while maintaining tempo with the elasticity required in rubato, rhythm and timing improved. They became able to relate this tacit understanding of movement in and through space to music, musical performance, musical projection and an awareness of how their sound worked in space.

### **Personal and shared space**

Personal space is the space we can touch and into which we reach when standing still. Shared space is the larger space into which we travel. Most of my corrections for musicians relate to the use of space and my awareness of how students are using it sharpens and connects to my improvisation when I alter my playing to provide a wordless suggestion that they change their use of space or movement dynamic<sup>252</sup>.

In an exercise mentioned by Kathryn<sup>253</sup> partners start far apart and, while travelling fluently in a circle, find the right moment to move into the centre and clap one another's hands. To meet on time without either stopping or colliding<sup>254</sup> they must see the whole body of the partner and estimate the use of space required. The DE space is a communal, shared space and many exercises in rhythmic and solfège use patterns such as circles in which people feel included and can see one another. It is also an experiential and exploratory space in which students try out their ideas.

### **From communal to dramatic space**

In DR, the space is the dramatic space of PA, theatre and performance. Students must become aware of what the audience sees and organise the space according to what onlookers should experience. At a first DR session performers often move round and round in circles, unaware of how to articulate the space in relation to their music. I avoid telling them directly, preferring to 'nudge' them<sup>255</sup> with verbal and musical questions to encourage them to feel and find their own way and their own solutions. They need to show their intentions clearly and to adapt them at any moment – especially when rehearsing ensemble pieces. At first, my directions are simple: they must change direction clearly for each phrase, bounce the ball at moments of arrival with weight and travel

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<sup>252</sup> Usually, music that is getting louder feels as if it has more energy and we want to move faster or use more space while quieter music invites us to reduce the size and speed of our movement. Moving in a strong but compressed manner tends to be suggested by the tonal qualities of the music as well as the dynamic (small intervals played loudly, for example, just as spacious movement with quiet music is usually suggested by wide intervallic spacing). I always want beginners to send their energy out into space first before learning to compress it into tight gestures.

<sup>253</sup> Appendix J, no. 9.

<sup>254</sup> Appendix J, nos. 1g, 23a.

<sup>255</sup> As did Rousseau in *Émile* (1762/1979), if they appear really stuck I show them various possibilities.

through the space in a way that corresponds with the intensity of the music they are performing.<sup>256</sup> Later, they must decide if there is a sense of coming nearer or of going away in the music and, if so, to move the ball towards the audience or away (Greenhead, 2017a).

### **Action and metaphor**

Chapter 3 records the application of the term ‘metaphor’ in contexts far removed from its literary origins, and the strong tendency to connect movement with metaphor in relation to music. My data supports my contention that while it is possible to create and use metaphors, including bodily metaphors, in relation to music, in DE movement and gesture is not primarily “about” or “like” the music: they are the direct expression of sensations experienced. Music has motional qualities and reflects motion directly. In DE and DR students are brought into the present and are able to be there in that moment with what they feel motionally, emotionally and aurally. This experience seems to be engraved in their memories as they had no difficulty in remembering and tuning back in to that experience of engagement. In essence, the primary connection with music appears to resemble the yoik. When the Sami yoik they are not singing *about* a subject, a wind, a person or a wolf, they are singing the wind, the person, the wolf, making it present. Similarly, when performers follow the music in DE or use the ball to show the audience where and how the music moves in DR, and again on the trampoline when playing the movement of the ball in the room, they are yoiking – they are not performing movement analogies or metaphors of the music, their movement *is* the music; their playing *is* their movement in the room – and in that moment a powerful personal connection is forged. This could be considered shamanic. As Chui Tan said, “I was the music”. Kai used a similar phrase of a clarinettist who, following a movement performance of her piece with the ball, stood again on the trampoline and played: “she became music absolutely – she is not aware of that”. This finding supports the views of Bowman, DeNora and Phillips-Silver concerning the fundamental, actual, material and direct nature of the connection between body-movement and music. To this kinaesthetic connection is added the multi-sensory perception developed notably by Chui Tan, and the connectedness of all

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<sup>256</sup> The composer, Roger Sessions called movement the “expressive essence” of time and related the sense of tempo to the beating of the heart, breathing and walking. Acceleration in movement he associated with excitement and slowing down with “a lessening of dynamic tension. Similarly a raising of pitch or volume were connected to “intensification of effort, energy and emotional power” (Sessions 1941, pp.108-109. In DR students are asked to show an increase of intensity by travelling faster. Sessions studied with Ernest Bloch who studied with Jaques-Dalcroze.

sensations experienced by Kai. Recognising these connectednesses gave rise to feelings of “naturalness” and “rightness” (Finlay, Sara, Kai, Becca, Chui Tan) and feelings of freedom, ease and authenticity that gave confidence and joy to Kathryn, Chui Tan, Chris and Anne. My data supports the views of Sheets-Johstone regarding the originary and central role of sensory-kinaesthetic experience in learning and in the development of the sense of self.<sup>257</sup>

The experiences described by interviewees began pre-reflectively. In using a verbal or gestural metaphor to show what is meant, participants pass through a stage of reflection, however momentary, in search of one that fits. They make a shift to reflection: “it is like this” rather than “I feel this.” Therefore, while gesture or movement can be a metaphor for music it is neither the primary movement-music relationship nor the primary response to music heard or imagined. People tapping their feet, nodding their heads or bouncing up and down to a beat are not producing movement metaphors for music – they are “latching on”, as DeNora (2000, pp. 160-161) says: the rhythms of music have “galvanised” them into action (Driver, 1936). Even travelling through space with a scarf or a stick in response to phrases in the music<sup>258</sup> is not a metaphor for music. Latching on, the student drives the fabric through space, the material affording feedback to the body enabling it to perfect its sustained, linear motion while observers can track its line through to the cadence.<sup>259</sup> While the fundamental relationship between movement and music is direct, metaphor is commonly found in the way students describe their experiences – but these are descriptions, not the experience or expression in sound or movement itself.

Just as movement produces insuppressible kinaesthetic information (Jeannerod 2006), there is also no kinaesthesia without tactility and affectivity. Sensation is considered next, beginning with touch followed by vision, hearing and a range of other feelings that are either multi-modal or difficult to categorise.

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<sup>257</sup> This aspect of the sense of self is addressed later in this chapter.

<sup>258</sup> Appendix J, nos. 15, 17.

<sup>259</sup> In following changes of interval or chord, I ask students what their body feels and on hearing the sound, they show the physical sensation it incites in them. Appendix J, no. 22.

### 3. Sensation<sup>260</sup>

#### Touch

Touch is used in many ways in DE and the haptic nature of sound touches and moves the body (Greenhead & Habron, 2015). The interviewees mentioned the sense of touch with striking frequency. As soon as Nicola Spillman had the scarf in her hand she “felt present” (Spillman, 2005, p. 3). Working with materials created a feedback loop for Becca in which the bow revealed itself as an instrument that moved, created sound and responded to the player’s intentions: it was, in her words “Dalcrozian.” The movement of air in and out of the body also provides tactile sensations.<sup>261</sup>

The materials I use afford instant feedback to students. Additional to their tactile and visual qualities, they offer opportunities for co-ordination, operate as extensions of the body into space, have weight, substance and colour and behave in ways that teach the user to sense their characteristics, to connect with them and to move differently. They must be attractive to look at, with the right weight, resistance and feel, so that the student can have a clear, effective and enjoyable experience. While the ball needs support and teaches a sense of rebound, smooth rolling, suspension and sustained line, the scarf naturally floats, flicks and whips, asking for effort in supporting and sustaining its movement. The ball requires good hand-eye co-ordination and its noisy bounce gives a tell-tale indication of whether the students are together with the music or whether ensemble players have the same sense of tempo and timing in DR.

#### Vision and visualisation

Students moving freely in a room are obliged to focus, to keep their eyes “in the room” at eye level, to redirect the gaze quickly and to use peripheral vision if they are to avoid accidents, share the space well and time movement and gesture together with others. According to Moshe Feldenkrais, the eyes organise the body (Feldenkrais, 1977) and I have found that students’ sense of rhythm, anticipation and timing improves noticeably if they focus their eyes – clapping a rhythm to someone while looking at them instead of letting the gaze wander.

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<sup>260</sup> Throughout this section readers are invited to consider how the sensory experiences connect with kinetic (perceived movement) and kinaesthetic (felt movement) experiences and the relationship of these with emotional experiences and cognitive development (see also Tables 9.8a-f and the data chapters).

<sup>261</sup> Wind-players can feel the sound in their instrument as Kai observed. Lis enjoyed the gratifying sensation of breath-support kicking in. Kathryn chose repertoire requiring a tactile engagement with the flute by spitting, sucking and clicking the keys. Touch, for Kai, was particularly important in piano playing and he commented on my touch when I played for the class.

The materials used in class stimulate the eyes. In asking students to show where and how the ball/music moves, I am asking them to show their intentions clearly. Some show strong colour preferences when working with the ball or the scarf which may relate to the piece they are studying, suggesting the possibility of a synaesthetic element. In phrasing with a scarf,<sup>262</sup> the whole class sees the quality of the scarf's journey through the room and learns visually, kinetically (and the mover, kinaesthetically) about legato line, timing and cadence. When phrasing with the ball in DR, the gaze must go with the ball and look at the audience, the partner and other co-players; performers are asked to consider whether they are projecting the sound to the audience or inviting, drawing the audience in to 'overhear their thinking'.<sup>263</sup>

Approaching the audience with the ball can feel challenging for many players who shy away from this direct confrontation but Kathryn thought about what the audience should experience and, seeing the ball from the audience point of view, 'showed' it to the audience, moving it in imagination with her playing. Such performances acquire projection and a personal quality. Although Chris was initially shy about being seen, he became interested in how the audience could see the personal freedom of the player. Seeing enabled him and Anne to identify and work on problems in their ensemble and his final recital included coloured lighting and projected images suggesting that the visual sense had been integrated as a new element in his performance.

### **Hearing**

Despite extensive, conventional musical training a number of the participants had problems with aural perception. Becca, Kathryn, Finlay, Anne and Chris were all troubled by their difficulties in hearing the bass of the music. Although Chris is a pianist, his perception of chords seems to have been via the score or hand position rather than hearing. Gradually his "ears opened" and he began to notice harmonic shifts and harmonic rhythm. Anne felt she had blocked off all ability to listen aurally and was overjoyed with her eventual progress. New aural skills led to an improvement in her social relationships as she was able to listen to others without blocking them out when things became challenging. All the interviewees were enthusiastic about making abstract or complex elements of music physical or concrete and therefore clear and graspable both for themselves and for their students. My own seeing is also important as by observing

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<sup>262</sup> Appendix J, no. 17a.

<sup>263</sup> This notion of drawing the audience in helped Anne technically with her singing.

their movement I assess where each student is in relation to the subject of study and adjust the lesson according to the needs of the class.

### **Feel, feeling and feelings**

Interviewees also mentioned the following feelings, each of which merit a separate study and many of which could be categorised generally as SEM: emotional feelings; bodily, sensory feelings; feelings of moving; multi-sensory and multi-modal feelings; feelings of skilfulness, playfulness, fun, importance or significance; having a feel for the music; the feeling of rightness and naturalness; the feeling of belonging; feelings of agency and freedom; feeling authentic; memory of feelings, feelings of connectedness, risk, achievement and wonder and of being the music. They do not seem to correspond with Ratcliffe's bodily, non-conceptual "existential feelings" (Ratcliffe 2012; Saarinen 2018) but confirm that, for the interviewees, touch, vision, hearing, kinaesthesia, affectivity and the sense of self are linked in human experience as Sheets-Johnstone asserts. This was particularly true of the two youngest. While some of Sara's feelings were clearly emotional both Finlay and Sara, mention other kinds of 'feel': musical feel, the motion of the music, a good feel (when jumping), feeling grounded, comfortable, right, natural, effortless. Eventually Sara overcame her shyness and enjoyed the sensation of feeling music through the whole body and her body working. She felt skilful and that she had realised "something wonderful."

These feelings go beyond those described in flow states (Custodero, 2002). Chui Tan felt that everything was possible and was freed from the need to "obey the page." Chris and Becca mentioned similar feelings of freedom, playfulness and the ability to explore and experiment. Such feelings are pleasurable, facilitate the ability to risk and bring people into harmony with themselves. Finlay enjoyed running and jumping in rhythmic and this corresponded with his desire for things to feel natural, easy and free. At the start of his recital, Chris was aware of feeling disconnected and noticed a shift to being in the moment and things connecting well. When everything went easily and smoothly, the music and the audience went with him.

The combination of being open and alert and at the same time in precise control was noted by both van Manen (2015) and Berliner, who writes of the "paradoxical relationship between musical actions calling for a passive performance posture and others calling for precise artistic control" (Berliner, 1994, p. 219). When I improvise for rhythmic, I tune in to what students are doing. There is an element of synchrony as I pick up a need to reduce the dynamic level, pull in the focus of attention or drive them with

more energy. I am in a highly responsive state<sup>264</sup> while knowing what I want them to learn and hover, moving quite flexibly in and out of a particular ‘attitude’ or place.

#### **4. Time**

Participants needed time to process, understand and deepen their learning, as Finlay and Anne remarked. Integrating and tuning together the elements being learnt with intentions and engraining knowledge into the body’s neuromuscular system – readying the tools for use - requires repetition with variation over time.

In the popular Dalcroze technique of “gestural clapping”, the time between one clap and the next is filled out as a smooth, continuous movement of the arms and hands. Percussive gestures<sup>265</sup> of different durations are shown proportionally as longer durations are filled out with a larger gesture. The clapper experiences a kinaesthetic sense and control of the passage of time while observers see time pass and start to anticipate when the next clap will arrive. This passage from a beat to a beat is applied in slow walking where the standing leg moves smoothly as weight is transferred to the next step. Measuring time, Chronos (van Manen, 2017, 2018), is a very familiar part of Dalcroze experience in rhythm but another time element, key to learning in DE and DR, featured strongly in participants’ accounts: Kairos – the critical right or opportune moment.

##### **Kairos**

The Kairotic moment or opportunity is lost if it is not seized and acted upon (Myers, 2011; Van Manen, 2017; 2018). Sara and Finlay found it hard to understand why some classmates did not seize the opportunity offered, attend or focus well in lessons. In Kairos’ shadow stands weeping and regretful Metanoia. It is doubtful that those who never attended were aware of missing the opportunity for transformation, but Sara was pleased to have grasped it herself. In the end, she said “it’s their own fault.”

The ability to grasp the moment is characteristic of all my interviewees.<sup>266</sup> Whether they felt insecure or fearful (Chris), simply curious (Lis); seeking solutions (Anne) or elated in anticipation of an amazing experience (Kathryn) (“I just have to be

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<sup>264</sup> I may notice that energy or concentration is beginning to flag, that there is a lack of absorption of energy in the lower body making the travelling through the room bumpy, or that the movement or use of space is not sufficiently differentiated for the next step that I want their learning to take, for example.

<sup>265</sup> Percussive gestures may include tapping, patsching on different parts of the body, and gestures made with claves, tambours and other instruments.

<sup>266</sup> Table 9.8a

first”) – all of them ‘seized the day’.<sup>267</sup> They were interested, ready to change, wanted to learn, and their curiosity was greater than their fear of seeming ridiculous (Chris) or incapable (Anne).

They had a chance to learn in a different way. The decisive factor in the improvement of their performances was movement, actual and imaginary,<sup>268</sup> with the ball or scarf, through space – making the abstract visible, tangible, concrete. They were able to take risks, give themselves to the moment, renounce control, focus on something other than themselves and to be open to the unknown or new experiences even when feeling uncomfortable.

### **The continuing sense of self: Memory – engraining and creativity**

In DE and DR, an understanding of music is attained through lived bodily experience. Through repetition with variation, the new knowledge gained through experiences and the fruits and the tools they offer are engrained in sensory-kinaesthetic memory. Experiences can be re-lived or evoked in imagination. DR relies on the memory of experiences in movement with audible music which serve as a stimulus to new interpretations in music or movement.<sup>269</sup>

Once the movement connection is secure, these evocations can include imaginative variation so that the performer can revise interpretation simply by varying what is imagined.<sup>270</sup> In playing the Telemann *Fantasia*, Kathryn did not simply reproduce the movement she had done in the room; she created new movements and commanded the ball with her sound, changing her memory’s status and function: from storage, it became engaged in present-time, creative action. This had become a creative, real-time performance technique for her and also for Lis who, while sitting in orchestra only had to remember the feeling of moving for the breath to respond. There is a simplicity to the relationship between playing, movement and remembered movement.

My data support Sheets-Johnstone’s assertion that “*the qualitative dynamics of movement are anchored in the spatio-temporal-energetic nature of movement itself*” (Sheets-Johnstone, 2019, p. 42, emphasis original) kinaesthetically experienced as self-

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<sup>267</sup> Horace “Carpe Diem”, Odes 1:11

<sup>268</sup> See Table 9.8b.

<sup>269</sup> For Chris and Kathryn, working on their scores in movement helped to engrain the music quickly and securely in memory. When I was a student, we made a plastique realisation of the *Danse de la fureur* of Messiaen’s *Quatuor pour la fin du temps* – a piece I never played, then or since. To this day, 43 years later and never having performed it since, I can recall the music of the main section I worked on and sing it rhythmically correctly from memory.

<sup>270</sup> Appendix J, no. 8a.



movement and kinetically perceived. When students are placed in a dynamic situation (especially in the group situation of my classes) these also combine with tactile-kinetic, visual-kinetic and aural sensations and perceptions and other amodal and multimodal feelings. The whole contributes to transformative, often epiphanic experiences, a growing sense of self and feelings of rightness, freedom, agency and authenticity, particularly when they are nudged by surprising events, interest, opportunity or inner necessity to engage and dwell on their unfolding experiences. The next sections look at the elements particular to developing the sense of self (Table 9.8e)

## **5. Authenticity**

The participants used the word “authentic” to refer to their personal interpretation of the music that was not a copy of someone else’s performance.<sup>271</sup> This freedom to explore was intimately linked to making a personal connection with the music and therefore of being able to produce an authentic, personal performance that would touch the audience.

Authentic performances “felt right” and this was a source of confidence in performing for others shared by all interviewees.<sup>272</sup> Performing after rehearsing in silent movement often gave rise to feelings of authenticity and rightness since they were working from their own, physically-inspired and strongly imagined sense of the piece as they intended it to sound and feel, and many said the trampoline made the music easier to play. Distracted from concerns with technique, they simply played the music’s movement as experienced in imagination: reliving this seemed to guide the muscles used in playing. The tendency of both DE and DR to bring participants into the present moment also contributed to feelings of intra-personal unity: body, emotions, senses, movement, imagination and thinking were all pulled into one place.

I pondered on the importance they placed on the desire for autonomy, authority, discovering for oneself, for a personal connection to music and the audience; the sensation that things “felt right” and held meaning for them (Tables 9.2, 9.6). I considered the many ways in which they recognised how experiences they had in DE and DR responded to these needs and desires and fostered their personal and musical growth (Tables 9.8c, d, e), and thought about the pedagogical principles of DE and how I teach it.

I place students in situations I devise in which they have experiences in music and movement and where they are invited to respond flexibly to the needs of the moment and

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<sup>271</sup> Chris chose me as a coach because he felt that instead of telling him what to do, I would help him to explore and find out for himself.

<sup>272</sup> See Table 9.8d.

to make discoveries for themselves – not unlike Jean-Jacques’ teaching of the young Émile (Rousseau, 1762).<sup>273</sup> <sup>274</sup> In DR they are in a situation of ‘ignorance’ in which they are not instructed but are asked direct questions which they solve through experimentation. This approach corresponds to the phenomenological reduction in which the familiar is made strange so that phenomena can be seen afresh and without prejudice. Students develop confidence and self-reliance because they become aware of feeling connections directly, easily and clearly.

According to the Stoics, “the culmination of human endeavour or ‘end’ (telos) is *eudaimonia* <sup>275</sup> meaning very roughly ‘happiness’ or ‘flourishing’” (Stephens, n.d.). They define this end as “living in agreement with nature. The Stoics view of nature was “a complex multivalent concept” (n.d.) that included the cosmos, each thing’s constitution and character, the true good of the true self and, in the case of human beings, reason.<sup>276</sup> While DE is not a system of ethics as such, its principles and practices require dialogue in bringing unity to the faculties of the person (*euharmonia*<sup>277</sup> in a psychosomato-sensory and kinaesthetic sense). An engine of that dialogue is improvisation in music and movement that, in rhythmicising the movement response, tends to bring participants into present time and place. Both experiences and processes are eudaemonic – leading to living and doing well (Aristotle, 1953); in moral philosophy, right actions resulting in the well-being of an individual.<sup>278</sup> Here, I apply the concept of eudaemonia to both subjective – the participants’ personal experience of eudaemonia – and objective states, in that the teacher’s concern is for the students’ well-being understood not only as the harmonisation of the unities but the personal growth and development of each student.<sup>279</sup>

While improvising during my lessons I am not aware of my own presence to the class: I am here and now in an open pre-reflective state since I can at any moment, by instinct, need or response to events, step out of it to access as much or as little reflection as I want and then slip back in again. Rather than being aware of me, I am aware of the

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<sup>273</sup> See Alperson on indirect teaching in Chapter 3.

<sup>274</sup> The purpose of Rousseau’s education of Émile was to shift the locus of authority from external to internal so that Émile follows laws he has set for himself. To achieve this, Jean-Jacques creates situations that are appropriate to Émile’s stage of development and needs and to which he has to respond from a position of ‘ignorance’. He discovers for himself the consequences of actions and learns self-reliance and the acceptance of necessity, becoming an expert learner, free, adaptable and moral (Rousseau, 1762/1979). Jaques-Dalcroze was influenced by Rousseau’s thinking as noted in Chapter 2.

<sup>275</sup> Alternative spelling “Eudaemonia.”

<sup>276</sup> The Concise Oxford Dictionary (Thompson, 1995) defines “eudaemonism” as a system of ethics that bases moral obligation on the likelihood of actions producing happiness.

<sup>277</sup> “The acquisition of *eurhythmia* and *euharmonia* in music was thought to bring benefits for behavior and speech” (Thomas, 2015, p. 276).

<sup>278</sup> ([www.positivepsychologyprogram.com](http://www.positivepsychologyprogram.com) 30 Sept. 2018).

<sup>279</sup> See section on Dalcroze’s education and motivation for the creation of his method in Chapter 2.

entire event – space, people, music, actions, events which suggests an easy flow of consciousness moving, like breath, outwards and inwards without impedance. There is perhaps a dynamic “I” with no, or little “me.” There is both “It” what we are working on, the music and the class insofar as I study them, and “Thou” in the responsive and responsible relationship between me and the class (van Manen, 2015). In thinking about these things, I have brought Gadamer’s notion of the necessary and useful ‘prejudice’ of my own knowledge and thinking to bear on my interpretation of participants’ experiences in my classes. Chui Tan wrote:

Looking back on my journey from a musician and an aspiring Eurhythmicist, to my current pursuit in a therapeutic career, I realize it was not as abrupt a change as I thought. My discovery of Dalcroze Eurhythmics with the highlight of the Dynamic Rehearsal, connected me to an authentic experience that was lacking in my experience. At the same time, this authentic connection revealed to me the humanistic originality that is within all of us. Music became limited to me. I wanted to understand the full living experience; the joy, the sorrow, the pain, etc, of people from different demographic. This has been a fulfilling undertaking. I believe that I will go back to music one way or another one day (personal communication, December 2017).

### **The mask and feeling fake**

Musicians build up a persona or mask and suppress the self to help them through the rigours and competitive nature of training and in the search for excellence. The performativity of performing has become a layer or veil between the musician and the music. Chui Tan had felt like a fake. Lis sought her own voice in music-making and Chris rejected the common practice of copying someone else’s interpretation, a way of thinking and training that produced “fake” performances uninformed by the performer’s own personal connection to music.

The penalty for ignoring the felt sense of self and the need for a strong personal connection with one’s actions and the music one plays produces high levels of stress and feelings of disconnectedness, yet it is common in education, especially in elite training. In seeking excellence and focussing on the heavy demands of professional performance, the performer’s personal desires, feelings and needs are often overlooked.

The powerful repercussions of shifting into the lived moment suggest that most of the time performers are not in that moment. This aspect of the sense of self is fundamental to the performer but seems neglected in the literature on child-development focussing on self-concept, personality traits and beliefs or on self-esteem. Performers are often offered help in improving self-esteem and self-confidence but the effect of such efforts may be limited if they are not attached to a clear sense of 'I'.

Through the senses and through interaction with others/the other, the lived sense of self is called on and enhanced, dissolving the veil between musician and music, pushing aside the cultivated performance persona – a process that may take time. For Chui Tan, performativity fell in an instant, as she felt herself fall “off a cliff”, and her life changed forever. The teacher never knows when, or if, this shift will happen.

## **6. Freedom**

The ability to act authentically depends on freedom to experiment and explore, discovering for oneself and forming one's own connections. Chui Tan had felt that she must “obey the page” but in exploring the music for herself in DR and DE and in activating her memory of movement sensations she was freed from long-worn muscular, emotional and mental straitjackets. The approach to study, at once playful and serious, and the encouragement to respond flexibly, to feel what she was doing and to release and open the joints freed her, as it did the others and brought access to a personal voice as a musician.

The combination of feelings of freedom and authenticity with a confirmation of the sense of self and concomitant openness and confidence, led to an ability to risk and to make further discoveries resulting in the creation of a virtuous circle in which the participants became open to more revelatory, transformative experiences and to discovering and learning more about music, their instruments and themselves. Abandoning anxiety about the judgements of others, participants focussed on the task and engaged with the invitation to explore rather than to get a “right” result.

### **Empowerment and agency**

Such empowering experiences brought the students agency and confidence in their own original and creative work and enthusiasm for passing on what they knew. In creating a flexible structure with few but clear ‘ingredients’ and nudges and in asking them to identify, formulate and solve their own questions and problems, I showed that I trusted

their ability to work out how to perform their music for themselves and fostered their autonomy. Although no-one mentioned this explicitly, they were trusted, trusted me (Dooner, 2007) and extended this trust to their fellow students, co-performers and audiences. The cultivation of trust in the lesson is part of pedagogical and “teacherly” behaviour (van Manen, 1990), but the moment of connection and understanding cannot be timetabled or predicted. It is an act of hope and faith: the teacher believes that one day they will get it – and mostly they do.

## **7. Dialogue, Connection and Ethical Relationships**

Dialogue as process is also an engine of dialogue and not simply an outcome. It has been threaded through this chapter in many different forms. Dalcroze practice fosters many kinds of interaction and engagement. Musical dialogues are improvised in question-and-answer form in which one person proposes a theme or musical idea and another responds, just as in conversation. Movement dialogues are developed in a similar way and entire compositions are written based on the ‘discussion’ of a theme.<sup>280</sup> The practice of dialogue produces a greater capacity to engage in more and yet subtler dialogues with the world and with others as “I” matures, becoming capable of meeting new “others” intersubjectively as another myself (I-Thou) or as a subject of study (I-It).

To avoid a symbiotic connection with the other, I must perceive the other as other, not me, so dialogue requires distance and boundaries. The mirror and shadow exercises in DE<sup>281</sup> convey this knowledge to participants through direct experience since if they are standing too close they cannot see the whole body of their partner and therefore cannot mirror/shadow. Similarly, the leading and following exercise with the stick<sup>282</sup> teaches an instant awareness of and responsiveness to the partner since, unless the pressure on the finger is at the right level, the stick will fall down at every change of direction or tempo. The leader must stay in complete awareness of the follower and how the follower ‘is’, sense where the weight is and if contact is sufficient to allow a change. The follower must ‘give’ enough to be led by mutual agreement. All these attitudes are profoundly ethical in nature.

All nine participants expressed the sensation of spontaneous connection with the instrument, the surface of the trampoline (Lis and Kathryn), the music, other players and

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<sup>280</sup> To try to persuade a tight muscle to release we may ‘talk’ to it with our fingers.

<sup>281</sup> Appendix J, nos. 5. 6.

<sup>282</sup> Appendix J no. 15.

the audience by connecting with the surrounding space as well as with the music.<sup>283</sup> They learnt to toggle I-It and I-Thou as Buber recommends. In St Exupéry's *Le petit prince*, the fox teaches little prince how to develop a relationship with him: every day he must put out a bowl and wait for the fox to come. Eventually, through patience and effort, trust will develop and they will become friends. My improvisation is my bowl – put out as an invitation for students to respond to, or not, as they will. In discovering an-/the other my participants also discovered themselves. The enhanced feeling for and understanding of self and others led to an ethical concern with others and an interest in sharing and using their Dalcroze knowledge or “toolbox” in teaching.

### **“Everyday Dalcroze”: Eudaemonia**

The ‘everyday’ type of experience of harmonisation of the faculties and joy sought by Dalcroze and moving into ‘the moment’ reported by participants in the rhythemics class reveals itself as a gradual and enjoyable tuning together of the faculties through following the music which not only rhythmicises this experience but, when improvised by a teacher in response to what the students do,<sup>284</sup> lets them know that they not only follow, they are followed bringing an ethical dimension to this experience. In this ethical and social space, it is easy to move between the ‘now’ state with its unities and a more detached attitude in which reflection can take place. Csikszentmihaly’s notion of flow does not account adequately for the experiences the participants describe. The experiences are eudaemonic (COD, 1995, 9<sup>th</sup> ed.) through the rhythmic induction of multiple unifying experiences – eurhythmic in its real sense.<sup>285</sup>

Mezirow describes transformative learning as a metacognitive process used by adults that is “the process of effecting change in a *frame of reference*” (Mezirow, 1997, p. 5, emphasis original). The frame of reference consists of the “structures of assumptions through which we understand our experiences” (p. 5). This kind of learning develops openness to change, a willingness to assess beliefs and autonomous thinking resulting from reflection pre-, during and post- action of various kinds (Schön, 1987; van Manen, 2015; Zeichner & Liston, 1985). All the participants reported changing their practices as a result of their experiences, except the youngest who had the least training and time to absorb it.

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<sup>283</sup> See Table 9.8c.

<sup>284</sup> See the vignettes in Greenhead & Habron, 2015.

<sup>285</sup> Appendix R is an exploration in map-form of how movement in DR and DE might work in producing the transformative experiences recounted by participants.

## In Summary

As has been shown, projection and performance, the use of space and the appeal to the visual and tactile in addition to the kinaesthetic in DR are part of what gives DE its power. The early links to theatre and dance excluded from other music-education and training research into DE, appear highly relevant to music education.

My interviews evidence the primacy of movement and sensory-tactile-kinaesthesia to musical learning, including cognition, and of movement itself as essentially a direct expression of feeling as asserted by Bowman. Performers were helped to dissolve the performative veil and engage personally, creatively, directly and authentically with their own feelings, with music and with others, and to show their understandings, meanings and intentions in singing and playing. The interviews reveal a wide range of SEMs and BiS, as well as epiphanic and other feelings that have not been covered in previous research and are yet to be fully explored and categorised. Analysis of the participants' accounts tends to support Maxine Sheets-Johnstone's ideas regarding our animate nature, suggesting that paying greater attention to this simple fact and its implications might, when combined with the fundamentally ethical nature of Dalcroze pedagogy, help to reduce stress and strain in musical performance training and assist in the development of more effective, enjoyable and relevant musical pedagogies. Finally, sociability, awareness of and concern for the other, ensemble and communication skills are central to the development of the musician as a musician and as a performer (including soloists) and are clearly fostered in DE and DR.

## My Teacher/Researcher's Epiphany

A notion of relationship that lies beyond Buber's dyadic word-pairs is exemplified in Rublëv's icon *The Holy Trinity* (1410), the icon of 'sobornost'.<sup>286</sup> Each of the angels depicted sits in himself and turns towards or indicates the other in subtle ways. Each is I and Thou for the other. The relationship of three is a test of relationship as it requires each to give way to the other.

In rhythmics the teacher is I, the students are a group of I's and "We" and the music is It and serves to make connections between Teacher I (TI) and Thou and Students

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<sup>286</sup> In contrast to Western individualism, community understood as a combination of freedom and unity among many individuals who share the same values. Each cedes to the other for the benefit of all without losing personhood. Appendix S contains a picture of Rublëv's icon, sometimes also known as *The Hospitality of Abraham* and as *The Angels at Mamre*. Andrei Rublëv (b. in the 1360s, d. Moscow between 1427-1430) is considered one of the greatest Russian mediaeval iconographers.

both I/Thou (SI, ST) and We/You. Time and space are suggested and shaped by music and modulated by the students' movement. Time, space, movement and music form an open matrix, a playing field where the students' senses, emotions and thoughts are addressed and they are invited to become more present to themselves and others (Becca, Kathryn, Spillman [2005]). A dialogue is created between TI and SI/We and also between the SI's by means of music, and the musically inspired and shaped sharing of space, pair and group work. The outcomes of this dialogue are unpredictable and ultimately unknown since its nature and intensity mark those who experience it and shape future knowing and acting. It transforms them. They not only exit with knowledge and skills; they exit changed persons, carriers of a seed that can, and often does, lead to future transformations (Chui Tan, Chris, Anne).



## CHAPTER TEN

### CONCLUSION

#### Aims and Questions

This thesis was written to respond to my two principal questions: What kinds of experiences do participants in my DR and my DE sessions have and what does it mean for them? Two other questions expanded on this central question: What do participants do with their experiences in DR and DE? What insights can I gain into participants' reports of the transformational effects of the classes and what this means? This last question arose owing to the frequency and variety of such reports from students and observers of DE and DR. For my research, I studied professional musicians and students trained in conservatoires and performing in the Western classical tradition since I regularly teach this kind of student and had developed DR with this population.

To address these questions, I adopted a flexible phenomenological approach and elected to gather my data chiefly through semi/unstructured interviews with my former students. I interviewed nine musicians who I thought could express themselves verbally, including one duo. The participants had two things in common: they were all currently performing musicians or training to take up this profession and they had all studied DR (including the minimum, necessary preparatory rhythmic classes) with me. Six of them also taught. The group covered the professional lifespan from first-year professional student (19 years old) to experienced performer (67), comprised two pianists, one violinist, one viola player, one cellist, one guitarist, two flautists and one singer. They came from England (Kent), England (via Australia and Scotland and of Lebanese/Ukrainian background), Scotland, The Channel Islands, the Netherlands, America, China (Hong Kong) and China (Beijing). I was able to put the interviewees into four groups: students, young professionals, the duo (who were also older than the young professionals) and experienced professionals. The participants' range of Dalcroze experience differed widely.

I enquired into the background of each participant, particularly their first Dalcroze experience and how they felt about it. I asked about experiences that had been particularly interesting, enjoyable, challenging and/or difficult. I wanted to know how they felt about these very new movement experiences in DE and DR and how they had been affected at

the time. I asked about the DE lessons and about the DR sessions separately, about what they had done as a result of their experiences, whether these experiences had affected them or their practices subsequently, or whether they were using any of the work we had done in their present work. All were keen to talk although for one, speaking English was a struggle. Simply talking about their experiences caused them to reflect on what they were saying and to relive forgotten experiences. My first, practice interview and its corresponding event (Thesis Prologue) was too interesting to omit and was incorporated into the study becoming a kind of North, or pole, star for the entire research project, reorienting it from a more equal DE and DR study of my practice towards DE in connection with DR and transformation.

To answer my third question concerning the transformational effects of the work on students and my aim to gain insight into my own practice, I kept field notes for one teaching year and for the rehearsal period with the duo, during the interviews and later, while transcribing the recordings as I listened attentively to both the content and the tone of voice in their responses. I was interested in what these experiences meant to them and invited them to expand on what they said about experience. I already knew that many of my students had changed how they rehearsed, how they taught and even their own professional ambitions as a result of taking their Dalcroze experiences into their own work. In the interviews I was keen to see if I could gain a better understanding of what really happened for them in their classes with me. Furthermore, I had been puzzled when some of my Dalcroze colleagues said that they did not feel they could coach using DR themselves or had tried and became stuck at a certain point. If I was to help others to use my techniques, I needed to have a clearer idea of what I actually did and the way I did it. What and how do I do what I do was an unstated question in my own mind. I hoped my former students would help me understand. Finally, and more broadly I wondered if my teaching would have any general implications for the teaching and learning of music and musical performance.

## **Findings**

The most important finding of the thesis is the centrality of the role of self-movement in musical discovery, learning and understanding, and in the development of performance and ensemble skills. Regardless of age, nationality, instrument played or previous training, the participants' experiences of DR made an indelible impression on them in a

very short time. They had no difficulty in accessing their memories of their DR experiences even when these had been short or taken place many years previously. The over-arching findings reveal that in DR and in DE the participants had transformative experiences of many different kinds and on different levels, regardless of age, nationality, instrument played or previous training. The main difference between those who had had more exposure to DR or DE and those whose experience was limited to a short course was the depth and range of their experiences and the level of detail that informed their discourse. Although they had all had an intensive, conventional music education and training before and during their conservatoire studies, they made unexpected discoveries about music and their perception of it. Chris first discovered that he could not hear the bass or harmonic motion in real music and then his “ears opened” and, like Kathryn and Becca, he began to hear the bass of the music and the harmony for the first time. Frequent comments were made on the sense of pulse and a ‘right’ tempo (Chui Tan, Becca), and on the sense of phrase, phrase line and direction in music with movement as a clear means of developing skill, security and confidence in relation to musical understanding and interpretation and to ensemble skills. All the participants noted an increase in their sense of freedom, agency and the power of interpretative decision-making. This was particularly marked in the older performers (Anne, Becca, Chris, Lis, Chui Tan) and many commented on the development of their creativity (called the creative ‘toolbox’ by both Becca and Chris independently). They applied what they had learnt in DE in their own class teaching to young children (Kathryn), teenagers (elite players - Becca) and those with special needs (Kathryn). In addition to using what they had learnt in practising their own performance repertoire, some drew very successfully on both DE and DR in instrumental coaching or teaching (Chris, Chui Tan, Becca, Lis, Kai). Studying music in and through movement gave them access to new ways of discovering, experiencing and understanding music. Their experiences were rich, complex, often epiphanic, covered a wide range of the SEMs described by Gabrielsson and touched almost every aspect of their lives. On the musical level, this included aural perception, musical insight and understanding, sensory and kinaesthetic aspects of music and music-making such as coordination, the sense of pulse and tempo, dynamics and the shape and structure of the piece and sense of where and how it was going – all of which affected their interpretation and technical control. The duo also discovered how their two parts worked together and where there were problems in their different understandings of the music and in their personal and ensemble skills. New abilities in taking risks, getting into the moment and

making decisions combined with enhanced sensory and spatial awareness helped them become freer and more confident in their ability to experiment creatively to arrive at a more satisfying interpretation. This was partly due to a better sense of themselves and their personal connection to the music, co-performers and the audience, and partly to a greatly improved sense of personal agency and conviction in their own music-making. There were many BiS in their learning processes. The personal, social, musical and performance related aspects of their feelings, intentions and actions, their inner and outer worlds, all came together and in this coming together music, space and working with others played a central part.

#### **DE-R<sup>287</sup>**

Participants in rhythemics experienced moving to and being moved by music and sharing space with others. From the first lesson, they were put in a situation in which an appeal was made to their sense of their own bodies' ability to see, hear, touch, move in relation to three fundamental factors: music, space and other people. The requirement to share structured and unstructured space meant that simultaneously and while moving, they had to consider music, self, space and others. In connecting music and space through improvised movement they discovered their own bodies and experimented with how they could play creatively with their body-movement, music, space and others. They had to control their balance and learned to make movements of different sizes, shapes and qualities. They learnt to use materials that invited a range of responses from them. Through improvising with them they discovered a, or the, world outside themselves and related it to their inner world of perception, sensation, feeling, emotion and thought in ways that were inherently experimental and creative. In doing this with others, whether sharing space alone or in groups, they learnt to notice, consider and respond to another person, adapt their movement and show their intentions clearly. Being busy responding to musical changes in the moment, they were not able to watch or criticise themselves. Those who were shy or slower could take their time to find their level in the class and gradually take on the work offered. This is an advantage of the improvised response in movement. When everyone is required to produce the same response, it is obvious if someone is not accurate or the same. When everyone improvises their response the quick or more experienced can produce an appropriate answer and then revise it and show something more fluent or more complex that shows awareness of other aspects of the

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<sup>287</sup> Dalcroze Eurhythmics-Rhythmics

music the material or the people in the room. Those who are less experienced or need more time can produce a simple answer which is also perfectly correct in terms of the task. Seeing the responses of others, they can enlarge their idea of what is possible and begin to try other solutions. The experienced teacher sees all these different levels of facility and expertise, different capacities of listening and responding to what is heard, different creativities and personalities in the room concurrently, and can respond, and modify the exercise or the lesson accordingly.

Through movement they developed Sheets-Johnstone's dynamic, affective-tactile-kinaesthetic consciousness together with other kinetic perceptions, sensations and feelings which led to SEMs, BiSs and social and cognitive development: they were taken into the processes of learning and knowing described by her, Gendlin, Stern, Polanyi and Trevarthen as discussed in Chapter 3. Their engagement with the phenomena of the world including themselves was built through bodily discovery and practising dynamic, dialogical processes such as Buber's I-It, I-Thou relationships. The paths they followed were profoundly ethical. They heard, were heard and knew they were heard; saw, were seen and knew they were seen. They were placed in a situation in which ethical behaviour was not only encouraged but required since personal objectives such as performing the right rhythm at the right dynamic with a partner or group would not work without it.

Most of their experiences were rhythmicised through music. When students take their own time to complete an action they are able to pause and tune in to their own senses as far as they are able. When actions and experiences are rhythmicised they are obliged to keep going, to fit in with the tempo of others, to release control where controlling a response is getting in the way of effective action. Sometimes they discover that letting go allows them to perform more effectively. In learning to ride a bicycle the child has to learn not only to balance but to keep the bike moving because the bike balances much more easily if it is moving than if it stands still. Somatic practices and some forms of contemporary dance specifically require a tuning in to one's personal rhythms rather than any external, musical rhythm and this freedom of any constraint that music might offer is important and certainly has its place. In my data, it is clear that rhythmicising movement and decision-making in DE and DR affords the possibility for musical rhythm to shape and contain movement, emotional expression and decision-making and give it flow in the now. Participants cannot stop to think. They have to 'stay on the bike' and keep going. Used well, far from constraining students in negative terms, musical rhythm seems to help them to move on and let go of the fear of making mistakes,

practising hesitation or sticking in potholes deepened by constant excavation. Through the research I discovered much about the importance of the multi-sensory and multi-modal dimension of DE and DR and the richness of learning when the visual, movement, sound and tactility are combined. Sensory integration of vision, hearing, touch and movement seems to be an important outcome of Dalcroze work.

I discovered much about my own role in these processes. The students felt that their performances were authentic because they made their own decisions based on their own sense of what the music is, how they hear and feel it and how they think they can communicate that to others: they felt empowered. I consciously facilitate this process: I don't tell them what to do. I noticed that my basic stance towards the class is one of unknowing or 'beginner's mind'. I have prepared the lesson but it is often only when I see the students that I know what to do or how I want to begin. Although I have clear objectives in my own mind, have made a lesson plan (usually very flexible and from which I know I am likely to depart in response to events in the class) and have a great deal of material with me: my lessons are a sort of informed improvisation in response to the class.

I approach the class with what van Manen (1990)<sup>288</sup> calls a 'teacherly' attitude. For me what is important is clarity and right feeling but this is not fixed. It just has to feel like a possibility for me personally, truthful. A colleague tells me I am exceptionally observant and I have realised that I notice and have a memory for details: what people are wearing and what they do, colours and shades of colours, tones of voice, lengths or loadedness of hesitations, glances and small alterations of posture and attitude, any changes since the previous lesson. My attention is distributed in the room and I check how everyone is getting on, altering the work according to what I pick up. Although I have not Dynamically Rehearsed myself according to the usual pattern, I watch the class and constantly try to make the class move in a certain way by the way I improvise and perform repertoire for them: I try to touch them with my sound. When I play and feel I am not playing well, I put myself in a DR state of mind and listen to the movement, space and silence in the sounds and musical shapes as they unfold. By DR 'state of mind', I mean partly what I do when listening to students and partly what I would do myself if I were moving with the ball.

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<sup>288</sup> See also Chapter 9.

## DR

My participants were changed as musicians and as persons by their experiences and for some of them the experience was dramatic. They forged new connections with their instruments and the music they played. The elastic surface they performed on gave them improvements in technique, tone, various aspects of musical interpretation, performance and ensemble and the reminder of childhood and springiness produced both a sense of rebound and fun or joy. It occurred to me that my sense of humour may have played a part in my choosing to work with the trampoline and also with the low level of anxiety in relation to risk and making mistakes I can see in myself, my students and my classes. They often look surprised when I tell them “we are all in the process – we are not looking for ‘a’ or ‘the’ right result, we’re trying things out, seeing what happens” and when I am demanding and push them I explain the reason for it. I also demand complete respect and attention from the audience for what is going on in the room.

The performers looked and felt more authoritative and confident, and rehearsing the piece in the room improved their projection and contact with the audience. They moved into the lived and living moment: I am here, now, in this place and all that is happening is this sound, this music that I show you. This may be a contributory factor in their expressed loss of anxiety about performing. These changes were often noticed immediately by audience members if not by the performer.

Despite having had many years of conventional music training, all of them acquired new, sometimes revelatory insights into music and improved skills in aural perception (harmony and polyphonic hearing), tempo, rhythm, phrase, dynamics and other musical elements through working in movement, with materials on occasion, and away from the instrument. They also improved ensemble skills, learnt to work with others and reported developments in their confidence, sense of freedom and sense of themselves. In the case of the two dyslexic students, skills were acquired that had previously been unattainable through conventional means. The older performers gained new rehearsal techniques that they could apply on their own and did this, including coaching co-performers, whereas the younger ones who had had the least input had needed more time to make the work their own.<sup>289</sup>

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<sup>289</sup> This is not true of all first year students at RNCM. When some of them reached their final year they told me that they had used what we did “ever since.”

All those who taught adopted a Dalcrozian approach to teaching<sup>290</sup> and used exercises learnt in class as part of their repertoire in addition to inventing their own exercises and applying them in instrumental and general music teaching. They felt that Dalcroze made students creative and equipped them with a “toolbox” for solving problems. They became playful and experimented with interpretations and in their teaching. They deepened their contact with themselves and acquired a felt sense of self resulting from developing somatosensory-kinaesthetic and consciousness and tactile-, visual-, aural- kinetic awareness through movement.

### **Transmission**

Except for Chui Tan and Kai, all the participants met DE through me. I thought about why some teachers are unsure of being able to do DR themselves or do not appear to get similar results to mine and now feel that they subvert the process by being keen to get an (often pre-determined) result rather than allowing that person’s result for this moment. I sometimes wait a long time for a student to make a small breakthrough of their own but as soon as I perceive a shift I start to push them further unless I can see that they are too tired or feel that it might be too much to handle emotionally. A teacher has to leave a wide margin of possibilities without losing the overall direction of where things are going or could go, but most teachers feel, and are encouraged to feel, that they should fix things: find an effective or workable solution quickly to relieve tension and produce expected ‘outcomes’. They find it difficult to live with the unknown, the open question, especially in the current educational climate in which educational practice encourages the quick fix rather than deep, personal learning and change. Those who have used DR in their own teaching have often not been fully trained Dalcroze practitioners (Kathryn, Chris, Becca, Lis, Pauline<sup>291</sup>) but all have been rehearsed by me. It seems that someone who wants to do this work with confidence must understand DR from the inside: by first have been Dynamically Rehearsed themselves.

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<sup>290</sup> Music lessons for three-year-olds, special needs and difficult teenagers as well as young, elite players

<sup>291</sup> Pauline de Snoo-Korsten who brought me and Chris together originally, worked with him and Anne, and accompanied them to RNCM for their 3-day coaching session.



## Contribution to Research

My research confirms the range of personal, artistic and musical benefits reported in other studies that have investigated adults' experiences of DE. These studies took place in various contexts: composition (Habron, 2012); conducting (Bowtell, 2012; Daley, 2013); performance (Daly, 2019; de Snoo-Korsten, 2005; Greenhead, 2016; Mathieu, 2016; Mayo, 2005); well-being and spirituality (Dutton, 2015; van der Merwe & Habron, 2018); music therapy (Habron, 2017) and music education (Alperson, 1995). It extends the research in music education by contributing to an understanding of the issues involved in learning to interpret and perform music and offers practical and effective rehearsal techniques that foster communication and ensemble skills. It extends the range of effective techniques for teaching music and musical literacy that is not only consonant with the way human beings are designed to function on all levels, bridging the gaps between the felt self, perception, thinking and action<sup>292</sup> but is fundamentally ethical, highly sustainable, low cost and environmentally friendly as it mainly uses the personal resources of the teacher rather than expensive technologies. My phenomenological investigation into the experiences of a range of adult performers of different ages and nationalities and the meanings these experiences held for them combined with looking at my own aims and practices as an experienced teacher of DE and the developer of DR produced very rich data which would not have been produced without the insider knowledge that I was able to bring to my research. Furthermore, my practitioner perspective and insider knowledge has provided insights not available to the academic researcher with no, or little, subject expertise. This suggests that the understanding of other teaching practices might benefit from research undertaken by their practitioners, possibly using a similar methodology.

My study also contributes to research into the professional training and practice of performing musicians in the Western classical tradition but the findings suggest that it could also be of interest to musicians from other traditions and I have worked with jazz and pop musicians and those who improvise. It quickly became apparent that in some cases the data from my interviews challenged some accepted notions in current research regarding learning, performing and understanding music – notably those relating to

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<sup>292</sup> We are not born reading and rationalising, we are taught and learn tacitly and explicitly to do these things and to behave in prescribed ways. Education and culture with its expectations reinforces these ways of learning and acting, casting and thickening a veil between the person and his/her own feelings of all kinds including the felt sense of self. Dalcroze processes as revealed in this thesis, can erode this veil and bring greater unity to the student, enabling him/her to flourish (eudaemonia).

embodiment and metaphor. My data confirms the importance of the pre-reflective response to music in making a personal connection to it. This confirms the insights offered by DeNora (2000), Bowman (2004), Phillips-Silver (2009) and Greenhead et al. (2016). As noted in the section on action and metaphor in Chapter 9, the pre-reflective engagement with music in DR and DE enabled students to engage motionally, emotionally and aurally with music's motional qualities and it was easy for them to relive what they experienced which suggests that such experiences are strongly engraved in memory. Much education encourages students to reflect before they have engaged pre-reflectively and thus subverts the possibility of discovering a direct connection. I contend that, according to my data, while metaphor has its place in music-movement relationships it is not the primary music-movement connection. Movement in DR and DE is not primarily about or like the music: in the moment it *is* the music as their performance in DR *is* their movement in the room, and it is owing to this that the powerful personal connections reported by the participants are forged. This huge subject could be explored in future research.

While my research challenges some of the ways of thinking about and interpreting music, movement, teaching and learning theories, it supports others – essentially those that emphasise the centrality of somatosensory-kinaesthesia and dialogical relationships in learning generally, the social nature of music-making and importance of tacit and pre-reflective knowing to all knowing. The data connect many apparently disparate ideas in philosophy and psychology related to teaching and learning, linking them through their facticity and in concrete action.

This research could be of interest to music psychologists interested in teaching and learning theory and practice and those concerned with performance anxiety and related matters. It provides a critical view of theories of metaphor, embodiment, cognition and reflection in action. The research shows in practice how situated action and aspects of the philosophies of Heidegger, Husserl, Polanyi, Gendlin, Sheets-Johnstone, Stern, van Manen and others might be exemplified in practice. It could itself provide a practical lens or viewpoint for looking at other practices that emphasise action and lived experience, in music or in other fields. It also links the early experiences, thought, actions and practice of Émile Jaques-Dalcroze to the teaching and learning of musicianship and musical performance today.

## Implications

Movement moves the mind and engraves knowledge in memory (Sheets-Johnstone, 2012). By means of movement the body latches on to and measures time, space, dynamics and emphasis, the phrase line, form and shape...and in so doing creates and shapes them for the one who moves. Dynamic kinaesthetic memories are created, with their concomitant tactile, visual and aural sensations and emotional and other feelings, and alongside the memory of musical sound, shape and structural elements. The musical memory and imagination are thus furnished with a rich cocktail of structured, sensory-kinaesthetic and deeply rooted memories which can be drawn on in performance, playfully in improvisation or with more focus on interpretation. It seems that we have our own inner musical sense of pulse, rhythm, melody, structure – our “little” or first sense – and that that is expanded and developed in range, complexity and power through lived experience in DE and DR.

This research has implications for music education and training at all levels from early childhood to the training of elite performers. The SEMs, BiS and Epiphanic experiences reported show that this way of working changes lives and contributes to ethical relationships between students and student and teacher. For this to happen and for dialogical relationships to be formed, a teacher who improvises and does not simply reproduce is required. The time factor in learning appeared in several forms. Some students were immediately attracted and engaged by the rhythmic class, others, such as Sara and Chris, needed time to overcome self-consciousness, anxiety and shyness about moving in a class before they could gain the considerable benefit they clearly derived from it, suggesting that students need sufficient exposure to be able to arrive at this point if they are to be able to engage with the process and learn. More time and more classes were also needed if the benefits of DE were to become engrained so that students could apply and use them easily and with confidence. Those that had had more training had more awareness, more skill and did more with what they knew.

Nevertheless, in a short time and at low cost,<sup>293</sup> students had life-changing experiences that improved musicianship, performance and other aspects of their lives. DE and DR should be offered in every conservatoire and to all students. More courses training Dalcroze practitioners to work with this population would be required for this to happen.

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<sup>293</sup> Essentially, a movement space, a piano, basic equipment (RG and tennis balls, tambours, scarves, sticks), a trampoline, a low stool (for the sitting ball), optional but useful sound system, and a teacher.

The findings also suggest that not only music education but education generally would benefit from DE since it confers benefits beyond the purely musical in bodily self-knowledge and skilfulness, creativity, playfulness, ethical behaviour and social skills.

My research also has implications for the training of Dalcroze teachers. Dalcroze came to think of DE as a means to art and not an art in itself. Often it is seen as ‘activities’ and little exercises and, as Odom has pointed out, it is the PA dimension that gives DE its life, showing its potential and actual relationship to art. Maybe, in the hands of some teachers it is an art as well as a means to art. Reducing DE to rhythmic, classroom activities and thinking of it in this way is to completely miss its nature, potential and power. Silent rehearsal is a known rehearsal technique in dance and the theatre and in DR silent rehearsal cultivates the musical imagination by recruiting the elements of movement, space and projection across space to co-performers and onlookers to the benefit of musical interpretation and performance. The performance of moved music as musical performance feeds back in to DE, the teaching of which is an art in itself and requires a teacher who is an artist.

## **Limitations**

Limiting the participants to professional performers in the field of classical music was very useful for the research which otherwise would have become too large and too loose. It also meant the research could focus on the needs of this population. The sample size was small allowing the benefits of deep insight. It would be useful to conduct a future study on a larger number of participants or selected groups such as small ensembles.

The doctoral thesis itself has limitations in that data must be collected within a finite period of time. It would be interesting to revisit this group in 10 years to see what they have done with their experiences since the interview.

While the diversity of the interviewees produced very rich and varied data, the variation in the amount of Dalcroze training each had received meant that some clearly knew more and brought more skill, understanding and knowledge to lessons and were also more practised movers. Only two of the interviewees had followed full training courses in DE but these two had very little DR experience. It would be useful to study a more homogenous group with one type of experience or contextual profile or to compare two of them. This study of necessity focussed on rhythmic and DR. It would be interesting to look at a group all of whom had trained on a full Dalcroze programme

including solfège and improvisation to see what these dimensions might add. A DR study of ensembles would be very interesting. In additions to duos I have worked with quartets, choirs and string orchestras

The ethics-based need to rely on former students all from different training periods instead of focussing on a current group at RNCM (noted in Chapter 4) meant that the field notes I made during a year of teaching were not connected to my teaching of any of the interviewees. I made them for my own interest. Only the notes I made of the duo were contemporaneous.

### **Future research**

This research brings up many areas of possible future research, some of which have already been indicated. These include looking in more detail at the subject of metaphor and studying larger or more homogenous populations or performers from other traditions. My study only contained one ensemble. A future study could look at DR in coaching ensembles generally and of all sizes.

Sheets-Johnstone identified a need for a phenomenological study of connections between tactile-kinaesthesia and tactile-kinetic and visual-kinetic sensations (Sheets-Johnstone, 2019) to which I added aural-kinetic and a whole range of other kinds of feelings. All these were associated with an emerging sense of self and also with transformative experiences. Woven through the data and discussion chapters are moments and indications of various length, quality and density that provide material for such a study. My thesis looks at students' experiences in my classes. The same data could be used as a basis for the type of phenomenological study Sheets-Johnstone advocates.

Other areas to look at could include the issue of tension in the legs and how this affects performance, studying the effects of working on the sitting ball as compared with the trampoline, teacher development and training in DE and DR and the area of applications of DE generally. Of interest to me personally is the therapeutic by-product or related effect of ordinary rhythmic classes when there is no focus on therapy or therapeutic intention as such. It would be interesting to look at what happens in the brain when people are performing on the trampoline or rehearsing their piece silently in the room. Any technology involved must not interfere with the free movement of the performer in any way.

It would be useful for research in DE to look at the use of space, rhythm and movement in the context of pitch and harmony perception and the role of improvisation in teaching and learning DE. The time dimension in teaching and learning and, separately and concomitantly, that of space are certainly worthy of research. To that I would add gravity and eye-focus in the context of rhythmicity, tone and rhythmic shape. The study of the role of improvisation and the pedagogy of improvisation in DE would contribute a new dimension to research on improvisation.

There is a general need to investigate why most of the teachers of DE are and have always been female from the beginning. It is clear that more women would be involved as soon as the focus moved to the education of children but there is also the aspect of expressive movement and the body. In the Western, classical tradition, public, musical performance has largely been the province of men who could express themselves and their feelings without hindrance while dance has involved and even centred round women.<sup>294</sup> Chris said he was concerned that movement “might be taboo for men.” This division is not true of other cultures or other, historical periods in which both men and women dance. Useful studies could be made of interviews with male Dalcroze teachers. There are many aspects of the teacher that would form interesting studies: for example, in identifying suitable people to train as Dalcroze teachers, is there any particular personality profile that suits this profession? What impact does researching one’s own practice have on a teacher? Clearly, DE and DR provide an extremely rich field for many kinds of new and exciting research, probably for many years to come.

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<sup>294</sup> From the 20<sup>th</sup> century to today there have been many successful female choreographers (therefore primary creators in dance not only interpreters) while female composers have taken much longer to achieve anything like the same renown.

## EPILOGUE

Before the lesson begins...

I have moved the piano  
    re-moved the music stands  
    stacked some chairs

I have made sure the feet of the whiteboard  
do not stick out beyond the edge of the cupboard  
where balls, tambours, hoops and ropes  
are kept

(because I do not want the students to trip  
    or hurt themselves  
when they run and jump in the room).

I have checked the sound-system  
which is wired in such a way that 'off' means 'on'  
so I have checked that it is off  
which means on...

I have put my notebook and music on the piano,  
    Raised the piano stool (always too low for me)  
    And checked there are enough balls in the cupboard  
    for the number of students and the lesson I will give.  
I have checked that they are pumped up  
    and that they bounce.

I sit  
10 more minutes until the students arrive

I look at the space of the room

it is ready  
Ready for the students and me  
and the experiences we will have.

Although I have taught the material of this lesson  
many times,  
it is always the first time – we cannot foresee  
what will happen or predict the experiences we will have,  
each and all.

I look at the room

The dark grey floor  
is comfortable for movement.  
The black curtains  
The grey breeze-block...

I miss the warm glow of the old, pine floor.  
This has become a heavy room  
We will have to work hard to lift it

The air-con groans and rattles...

I wait

The first student enters

It is time...

Karin Greenhead, 18<sup>th</sup> April, 2019<sup>295</sup>

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<sup>295</sup> 'Fontnote.' I chose to use Avenir Book 11pt for this poem as this sans serif font helps to convey the mood of the poem and its spaciousness better than the very functional Times New Roman, or the closely spaced Calibri (used for headings in this thesis). I was also drawn to the name of the font: *Avenir* – in French 'the future', which is also understandable as *à venir* – that which is ahead, to come...



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**APPENDIX A**  
**ETHICS APPROVAL**

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This is to confirm that the application made by Karin Greenhead to the  
Royal Northern College of Music's Research Ethics Committee was  
APPROVED.

Project title: Dalcroze eurhythmics and dynamic rehearsal techniques:  
reflections on practice

Date approved: 12<sup>th</sup> June 2012

Signed: Dawn F Edwards Date: 18/6/12  
Dr Dawn Edwards (On behalf of the *Research Ethics Committee*)

## APPENDIX B

### PEOPLE AND PLACES

#### Performers and Places

From 1992 to the present I have used DR techniques with a wide range of performers: adult, professional musicians, music students, elite players, amateurs and children, some as young as six years old. Most of my students have been performers and students in professional training in conservatoires. They are singers of opera, jazz, pop and folk music, instrumentalists playing all kinds of string, wind, keyboard and percussion instruments and conductors. The majority perform in the western classical tradition, some improvise and some have been performers suffering from disabling performance anxiety and memory loss.

DR has been applied to soloists and ensembles of every size from duos and trios to choirs and a double string orchestra but, since the RNCM has a particularly large Chamber Music department, the majority of the groups have been string quartets. The repertoire we have worked on ranges from folk, early, baroque and classical music through to Lieder, operatic arias and Jazz songs, solo and accompanied sonatas and concertos, contemporary music in various styles and large scale works such as the Bartok *Divertimento*, Tippett's *Concerto for double string orchestra*, Britten's *Rejoice in the lamb* and Gibbons' *Short service: Magnificat and Nunc dimittis*

These workshops have been given widely in the UK and also in Australia, Canada, Denmark, Germany, Hong Kong, Italy, The Netherlands, Norway, South Korea, Switzerland, Taiwan, and the USA. I have taught DE and DR widely in Italy including courses in Ferrara, Latina, Modena, Perugia, Pescara, Roma and for four years I was engaged to teach improvisation, DE and DR on a post-graduate course for instrumentalists run by Luca Bellentani at the Conservatorio Frescobaldi di Ferrara.

Dynamic Rehearsal workshops and presentations have been given in the following places:

#### International

Australia: Dalcroze courses: Adelaide, Sydney and Toowoomba, Brisbane (Queensland Griffiths University). Child and adult soloists and duos; jazz improvisers (1998-2000; 2002, 2003, 2006, 2010).



Canada: Toronto (2013), Québec City (2017). Soloists.

China: Hong Kong (2012, 2014). Soloists, adults and children and children's choir

Denmark: Royal Danish Academy of Music, Copenhagen (2015). Singers: Soloists.

Germany: Hellerau Festspielhaus (2004). Soloists.

Italy: Conservatoires of Ferrara (2008, 2009, 2010, 2011) , Latina, Perugia, Pescara (2008). Rome (2007, 2008, 2009). Also many private courses 1994-2011). Soloists.

Netherlands: Conservatorium of Tilburg (2003, 2004); Conservatorium of Amsterdam 2019. Flautists, clarinettists, oboists : Soloists; duos.

Norway: Bergen, Sommarstryk (2011, 2012). Young people's string courses. Soloists. String ensembles.

Singapore: soloists.

South Korea: Seoul, Hansei University (2014, 2015). Soloists and a duo.

Spain: University of Bella Terra (2018) in a modified form for junior orchestra.

Switzerland: Geneva. Institut Jaques-Dalcroze (2012, 2013, 2015, 2019). Soloists piano, voice, harp, wind instruments, strings. Demonstration with string quartet.

Taiwan: Taipei, 2011. Soloists.

USA: Cambridge, MA. Dalcroze Summer course. Soloists.

## **UK**

Aldeburgh Young Musicians (2008, 2009, 2012). Soloists.

Dalcroze UK Summer Schools: Annually in Canterbury. Soloists.

Dalcroze UK Easter courses: Annually in Manchester. Soloists.

Strings courses in Luton, Cambridgeshire, Plymouth (1999). Child soloists and ensembles; Double string orchestra (1999)

Guildhall School of Music and Drama (many sessions for David Dolan). Soloists.

PGCEwSIT; PGCE; MMus. Since x for first year strings. Soloists, ensembles of all kinds, string quartets.

Royal College of Music. Soloists. (Workshops: 2011, 2012)

RNCM from 1992 annually during postgraduate programmes: PGCEwSS. Quartetfest (2004).

St. Andrews University (November, 2013): string quartet; Double choir.

Trinity College of Music/TrinityLaban. Soloists on BMus courses.

## APPENDIX C

### PGCE WITH SPECIALIST STRINGS PROGRAMME

In 1989-90, Rodney Slatford, RNCM's Head of Strings set up a project to give local children lessons in string playing and at the same time train RNCM string students to teach. The Junior Strings Project opened in 1991 and was modelled on the University of Texas Junior String Project<sup>296</sup> and won a number of prizes. Visiting tutors included the cellist Phyllis Young (Texas) and violin teacher Sheila Nelson (London). In addition to learning how to teach their instruments, the students had classes in aural training (Kodály method, two hours weekly) and rhythmic (two hours weekly, improvisation (one hour weekly) and Dalcroze theory and pedagogy (one hour weekly) with me. At first I taught the three, Dalcroze classes and Cathy Schofield taught Kodály. The string teaching and overall programme was managed by Penny Stirling and eventually, Katie Wearing, who had been one of the first students on the programme and held a Dalcroze Certificate in addition to her Kodály qualifications, became the Kodály teacher. This course eventually became a two-year PGCE with Specialist Strings (PGCEwSS) run in conjunction with Manchester Metropolitan University (MMU), after which it attracted people who had already decided they wanted a teaching qualification, many of whom also sought a performance diploma and a portfolio career of performing and teaching. Students graduated with a PGCE with string teaching and all the practical exams of a professional, Dalcroze Certificate under their belts. In order to qualify as Dalcroze teachers, they needed to complete the substantial written work required. Graduates were frequently head-hunted for work in the UK and abroad. Unfortunately the programme was never opened to other instruments and in 2008, despite its success and many letters supporting the unique value of the course, it was closed down in favour of a one-year programme open to all instruments on which only 12 hours of rhythmic and some workshops in singing and Kodály was included. Recruitment appears to be similar to the old programme.

Most of the UK Dalcroze teachers today are graduates of this course and string players have remained attracted to training as Dalcroze teachers.

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<sup>296</sup> Later renamed simply 'the University of Texas String Project'. Phyllis Young from that project, visited RNCM and taught as did Sheila Nelson.

## APPENDIX D

### DE AND DR STUDIO SET-UP AND EQUIPMENT

#### Studio Set-Up

##### **Dance or rehearsal studio or stage.**

Wooden or dance floor, clean, suitable for running, jumping or lying down, barefoot or in permitted footwear.

Ceiling high enough to throw a ball and catch it comfortably.

Clear of all obstacles. Chairs (preferably lightweight) may be placed at the back or round the edge of the space depending on the shape of the studio. Instruments, bags and clothing should be placed under or on the chairs or in a designated part of the room.

Piano at the side/corner, set at an angle where the player can see the whole room. With height adjustable piano stool.

Good sound system (to be clearly heard when a group of people is moving in the room and with good sound reproduction throughout the range (not a boom box with a heavy bass and no middle) with iPad/Phone cable and which can be controlled by the teacher and in the room (NB: not controlled from a separate soundbox or studio).

Board to write on (not a smart board) preferably a whiteboard, chalkboard or flipchart.

#### **Dynamic Rehearsal Equipment**

Most classes require the following:

##### **Phase One     Rhythmics**

Rhythmic Gymnastics Balls (180-190mm diameter; weight approx. 400g) - one per participant or one between two if possible. It is better to avoid the black or navy colours as these can be hard to see<sup>297</sup>.

Claves: or tapping sticks (see photo)

Tambours: 8"-10" diameter. Simple, lightweight hand-drums with no handles or screws.

Tennis Balls (see photo)

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<sup>297</sup> Smaller balls at 13-15 cm or 17 cm are available and useful. The weight and bounciness is important. Care must be taken in the size and use of the needle. Balls must not be over-inflated.

Sticks: Rigid, Bamboo canes are best or dowelling, 26" – 36" long (66 – 90 cm. see photo) with smoothed ends.

Elastics: 1" waist-band elastic, 60"+ long (170 cm + approx.) sewn into a circle (see photo). Other kinds of elastics are also used.

Scarves: square, silk scarves are best for this work as they fly well. Mine are 35"x35" (90x90 cm). Smaller scarves are needed for children. Any light fabric will do.

Rebounder (mini-trampoline/trampette) suitable for a fully grown adult to 250 lbs /114 kilos (optional). A lighter rebounder will be needed for children.

Hoops, ropes (no handles) and beanbags (see photo) may also be required.

## **Phase Two     Dynamic Rehearsal**

Rebounder (mini-trampoline) suitable for a fully grown adult to 250 lbs /114 kilos. The trampoline skin must be sufficiently resistant for the performer to stand and jump on it and responsive enough for the performer to shift weight on it and receive a response. A less resistant trampoline will be needed for children and adults who are too light to produce sufficient indent in the trampoline skin when standing still. For children's classes a lighter rebounder works better than the stronger type designed to carry someone up to 17 stone.

Low or height adjustable stool (such as a cello stool for children or height adjustable bathroom stool with a flat seat).

A ball to sit on. If an RG ball is used the larger size is needed. Plastic footballs may be insufficiently springy.

Rhythmic Gymnastics Balls (one per performer if ensembles play). None of the one's used for movement should be sat on.

Scarves: square, silk scarves are best for this work as they fly well. 35"x35" (90x90 cm). Smaller scarves are needed for children.



**Figure App. D.1.** Rhythmic Gymnastic (RG) balls



**Figure App. D.2.** Tambours, claves, sticks, tennis balls, beanbags, scarves





**Figure App. D.3.** Rebounder/mini-trampoline



**Figure App. D.4.** Low stool with ball to sit on

## APPENDIX E

### THE MINIMUM, ESSENTIAL FOCUS OF THE FIRST EXERCISES

This is a list of the main points to focus on in rhythmic classes taken in preparation for DR.

1. **Space:** owning, using and sharing space and changing direction with ease. Good use of peripheral vision and eye-focus, balance, rotation and upper/lower body co-ordination.
2. **Follows:** changing speeds; remembering and reproducing them in silence; moving 2, 3, 4 time faster/slower than the set tempo.
3. **Emphasis or a sense of arrival:** to begin with emphasis is connected with metre and metrical changes. A sense of emphasis or arrival that seems to have weight and goes with gravity is shown with an RG ball as a bounce. Emphases or arrivals in the air against gravity are shown as a thrust or a throw depending on whether there is a break in the sound or if it is continuous. Sounds that maintain a steady or suspended state may be translated as a roll or pass. Following these exercises in which emphasis is studied in relation to metre, it is studied within the musical phrase.
4. **Anacrusis:** the sense of preparation and motor anacrusis is essential to good timing when bouncing the ball or approaching the cadence, especially in ensemble playing.
5. **Phrase line and cadence.** The sense of continuity can be experienced and shown in many ways, with and without materials. Typical exercises for beginners might involve travelling during the phrase and giving something (such as an RG ball or a scarf) to a class-member at the end of the phrase. More advanced students may use elastics or sticks are used. In an exercise using sticks the class is divided into pairs. Each player has a finger on the end of a bamboo cane. They try to travel together without dropping the cane changing leader for each phrase or with a single leader guiding the partner to different places in the room for each phrase. The stick, scarf or ball shows the direction and changes of direction. When using the stick it is particularly clear whether the players do feel and respond to the

other in an unbroken exchange since, if not, the stick will fall down and clatter on the floor.

6. **Dynamic Follow.** Growing intensity of tone is translated initially as an increase in speed and amplitude in movement. The feet become independent and change their role from stepping rhythms or keeping the beat to transporting the body through space at a chosen speed and modifying direction and tempo easily and at will.
7. **Dramatic space:** movement in the repertoire sessions has orientation and the phrase is considered in relation to the audience and/or co-performers. Presence and showing clearly what is intended or drawing others in to the world of ones own thought and feeling is central to success in engaging the audience and carrying them on the journey of the music. Showing what you are doing to another and inviting their response.

Full descriptions of exercises on emphasis and phrase can be found in the form of two lessons described in *Chemins de rythmique Vol. 2: 35 leçons, 18 professeurs* (2014).



## **APPENDIX F**

### **MOVEMENT SKILLS FOR DR**

#### **On the Movement Level:**

##### Personal - centre

- a sense of balance: static and locomotor, and control of weight and energy
- a connection through the spine
- some degree of flexibility, bend and rotation
- basic core stability

##### Upper body

- freedom of movement in the arm and shoulder
- an ability to manipulate materials and throw and catch a ball

##### Lower body

- good use of the feet and contact with the floor
- flexibility in the ankles, knees and hips.
- Jumps and springs

##### Co-ordination and space

- a sense of rebound
- the ability to sustain movement continuously
- To use space and change direction with ease
- To share space with others
- Ensemble skills in movement: mirror, shadow, lead and follow, unison, contrast, holding one's own tempo/rhythm against another's different tempo/rhythm (e.g. 2:3)
- An understanding of motor anacrusis

## APPENDIX G

### TECHNIQUES OF USING THE RHYTHMICS GYMNASTICS (RG) BALL

The ball is used as a way of teaching various kinds of movement, dynamics, emphasis, articulation, ensemble skills and hand – eye co-ordination. To get the most out of the exercises, users need to develop an easy physical relationship with the ball so that it becomes an extension of the body itself.

- 1. Approaching the ball.** The ball can be approached as an unknown and mysterious object and studied from all angles with the eyes alone. The aim is to familiarise oneself with it and discover its qualities. Different parts of the body can draw round it at different speeds and without touching it. With the eyes closed the surface is felt by the hand and other parts of the body.
- 2. Starting to move the ball.** It may be nudged or rolled on the floor by the hand, elbow, nose, hip, knee, foot. It can be rolled back and forth or around. Eventually, with the eyes closed, the user may pick up the ball, feel its weight and pass it from hand to hand; pass it behind the back, over and under the limbs. The ball can be rolled on the body or by the body. The entire body co-operates in these actions.
- 3. Throwing and catching the ball: propulsion and reception.** Initially the ball may just leave the hand and for a moment be out of body contact before being caught. The hand follows the ball and is reluctant to leave it. As the ball comes back into the hand the arm and body absorb the catch. Gradually the length of time the ball is out of body contact increases and it is thrown higher or farther so that the body itself begins to travel. The hand and arm and eventually the whole body follows the ball and is involved in its reception. With a one-arm throw there will be rotation in the body. With a two-arm throw the entire trunk will extend and fold. The ball can be thrown backwards overhead or by the feet but the same ideas apply – the body follows it. When travelling, the ball must be thrown in such a way that it comes down where the receiving body will be to catch it. Where metre is concerned the emphasis could be on the ball leaving the hand on the first beat or

on arriving in the hand on the last beat and finally both. The ball may also be caught by different parts of the body.

4. **Bouncing and catching the ball.** Bouncing the ball on the spot requires co-operation of the entire body. The hands must push hard enough for the ball to come back up to the same level or a different one if required. The knees hips and ankles will flex and extend. When travelling the ball needs to be projected ahead in the line of travel and the hand follows the ball and is ready to receive it again.
5. **Working with a partner.** The ball may be transferred from one person to another in many different ways and in different rhythms, styles and dynamics: passing, rolling, bouncing, throwing; in different rhythms and dynamics. Two balls may be used simultaneously. The timing of the ball arriving in the catcher's hand makes for useful rhythmical exercises at different levels. E.g. In 4 time: Throw – catch – wait – prepare (marking each beat) as compared with Throw – and – catch – prepare (feels like 2/2) and Throw – and – a – catch with preparation (feels like the duration of the bar).
6. **Working with a group.** In this situation there are many possibilities for creative, rhythmic ensemble work and spatial designs. Timing and a common sense of tempo become critical. There may be only one ball or everyone may have one.
7. **The ball as an aid to phrasing interpretation and performance.** The ball is the most commonly used material in DR It can be made to appear or disappear from the audience point of view and to enter and leave from different parts of the 'stage' creating a dramatic effect. It provides a focal point and, as it has weight, the user has to support it and show clearly what the sound should look and feel like. Generally, the higher the dynamic the faster and bigger will be the movement of the user. Musical cadence points suggest different ways of showing the cadence with the ball and observers can see the journey of the phrase from where and how it starts to how it travels and how and where it ends. Used in this way the ball provides an excellent tool for investigating the music and its interpretation.

- 8. Approaching the ball.** The ball can be approached as an unknown and mysterious object and studied from all angles with the eyes alone. The aim is to familiarise oneself with it and discover its qualities. Different parts of the body can draw round it at different speeds and without touching it. With the eyes closed the surface is felt by the hand and other parts of the body.
- 9. Starting to move the ball.** It may be nudged or rolled on the floor by the hand, elbow, nose, hip, knee, foot. It can be rolled back and forth or around. Eventually, with the eyes closed, the user may pick up the ball, feel its weight and pass it from hand to hand; pass it behind the back, over and under the limbs. The ball can be rolled on the body or by the body. The entire body co-operates in these actions.
- 10. Throwing and catching the ball: propulsion and reception.** Initially the ball may just leave the hand and for a moment be out of body contact before being caught. The hand follows the ball and is reluctant to leave it. As the ball comes back into the hand the arm and body absorb the catch. Gradually the length of time the ball is out of body contact increases and it is thrown higher or farther so that the body itself begins to travel. The hand and arm and eventually the whole body follows the ball and is involved in its reception. With a one-arm throw there will be rotation in the body. With a two-arm throw the entire trunk will extend and fold. The ball can be thrown backwards overhead or by the feet but the same ideas apply – the body follows it. When travelling, the ball must be thrown in such a way that it comes down where the receiving body will be to catch it. Where metre is concerned the emphasis could be on the ball leaving the hand on the first beat or on arriving in the hand on the last beat and finally both. The ball may also be caught by different parts of the body.
- 11. Bouncing and catching the ball.** Bouncing the ball on the spot requires co-operation of the entire body. The hands must push hard enough for the ball to come back up to the same level or a different one if required. The knees hips and ankles will flex and extend. When travelling the ball needs to be projected ahead in the line of travel and the hand follows the ball and is ready to receive it again.

- 12. Working with a partner.** The ball may be transferred from one person to another in many different ways and in different rhythms, styles and dynamics: passing, rolling, bouncing, throwing; in different rhythms and dynamics. Two balls may be used simultaneously. The timing of the ball arriving in the catcher's hand makes for useful rhythmical exercises at different levels. E.g. In 4 time: Throw – catch – wait – prepare (marking each beat) as compared with Throw – and – catch – prepare (feels like 2/2) and Throw – and – a – catch with preparation (feels like the duration of the bar).
- 13. Working with a group.** In this situation there are many possibilities for creative, rhythmic ensemble work and spatial designs. Timing and a common sense of tempo become critical. There may be only one ball or everyone may have one.
- 14. The ball as an aid to phrasing interpretation and performance.** The ball is the most commonly used material in DR. It can be made to appear or disappear from the audience point of view and to enter and leave from different parts of the 'stage' creating a dramatic effect. It provides a focal point and, as it has weight, the user has to support it and show clearly what the sound should look and feel like. Generally, the higher the dynamic the faster and bigger will be the movement of the user. Musical cadence points suggest different ways of showing the cadence with the ball and observers can see the journey of the phrase from where and how it starts to how it travels and how and where it ends. Used in this way the ball provides an excellent tool for investigating the music and its interpretation.

## APPENDIX H

### THE BALL CLASS AND PHRASING LESSON

Greenhead, K. (2014). Karin Greenhead – England. In *Chemins de rythmique vol 2: 35 leçons, 18 professeurs*. Fédération Internationale des Enseignants de Rythmique (FIER). Genève: Editions Papillon, pp. 81-97.

Scanned copy begins at p. 82 where the lessons begin.

and conservatoire students chiefly at the Royal Northern College of Music, Manchester, where she teaches rhythms and improvisation to students on Bachelor and Master's courses in performance.

Diplômée and Chair of the Qualifications and Training Committee of the Collège of the Institut Jaques-Dalcroze, Geneva, Karin is Director of Studies of the Dalcroze Society, UK, Co-Director of the newly formed Dalcroze Eurhythmics International Examination Board, has developed and taught courses in the use of rhythms and improvisation in instrumental teaching for the conservatoires of Ferrara and Modena and works regularly with the Associazione Italiana Jaques-Dalcroze. She has developed original applications of Dalcroze principles, in particular to the rehearsal and performance of concert repertoire, solo and ensemble (now called Dynamic Rehearsal) and it is for this work in particular and for the training of Dalcroze practitioners at all levels that she is a frequently invited as a guest teacher throughout Europe, South East Asia, Australia and North America.

In recent years Karin has started to lecture and to publish academic articles focusing on the practice of Dalcroze Eurhythmics.

## LESSONS

### Lesson 1

#### The ball class: discovering different kinds of emphasis

I like to teach classes that evolve in such a way that students begin to see, hear and feel connections between diverse elements of musicianship, musical interpretation and performance.

Attention to the type of equipment used in teaching is very important. This lesson revolves around different ways of using the Rhythms Gymnastic (RG) ball in order to uncover and discover some of these elements. The RG ball, properly used is an excellent vehicle for teaching the sense of rebound and elasticity to students since it has an ideal volume, weight and springiness.

In the description that follows I use questions to enable the class to discover things for themselves such as the identity of metre as a sensation rather than arithmetic and the importance of feeling metrical changes rather than counting. There are many different kinds of empha-

sis which, in the context of metre, make the bar a dynamic system within which rhythm patterns acquire different meanings and feelings. In the last part of the lesson we take what we learnt in various kinds of metrical emphasis and apply it to phrasing and interpretation. I have taught variations on this lesson to professional performing musicians and dancers, music and dance students and teachers and to children of about 8-11 years old. The version given here is one of the most important lessons of all for musicians, music teachers and dancers.

Equipment: RG balls sufficient for half the class is ideal.

Music: teacher's improvisation and suitable examples from repertoire.

Risk: low for students but the teacher must improvise appropriately and choose appropriate repertoire for the changes of weight and articulation required in this lesson.

#### Exercise 1 Technique of bouncing

Each person with a ball practices bouncing it at different speeds and walking or jogging or trotting while bouncing. They should bounce in such a way that the ball comes up to the hand and they do not have to bend over when bouncing faster. The knees remain elastic and responsive. Then the partner has a turn. When they jog and bounce they will have to dodge in and out of the others who are standing still.

#### Question 1 When does the ball bounce?

I play big, slow music in 2/2 with obvious weight on the first beat and then speed up to a jogging or trotting tempo. Some students will bounce the ball on every beat and will have to be reminded to listen carefully and find the moment of bouncing. I may have to ask them if all the beats sound the same or not.

#### Exercise 2 Jogging and bouncing with the partner

All couples face clockwise round the room and jog or trot together. One person has the ball and bounces it on the first beat of the bar of the music, bouncing it across to the partner at the end of the phrase and without stopping.

Music and repertoire: In addition to improvisation, Gopaks and Ecosseises work well for this. I use the Beethoven Ecosseise in E flat (Fig. 1). We also realise that bouncing in 2/4 feels rather like the gesture used for conducting 2/4.



Fig. 1 – Melody of Ecossaise in E flat by Beethoven.

### Exercise 3 Changing metre standing opposite a partner

Do not stand too close. Bounce the ball to the partner releasing the knees in time with the bounce. Some people will not judge the space and energy very well and will need help in looking at the partner and sending the ball to them. This time I play an obvious 3/4 (*Raindrops on Roses* in Fig. 2 below and many other waltzes or ländler will work well) or 4/4 (not 2/2) with movement through the bar to a strong first beat. Couples bounce the ball to one another on the first beat of what is played and I improvise or use repertoire. Without saying anything I change metre: 3/4, then 4/4 and 5/4. The class has to adjust accordingly. Eventually I return to 3/4 and in the middle of the piece to 2/4 (Fig. 3 below) or even 4/4. The class will find it difficult to adjust to the 2/4.



Fig. 2 – Raindrops on Roses by Richard Rogers.



Fig. 3 – Raindrops on Roses converted to 2/4



Fig. 4 – Raindrops on Roses converted to 4/4

### Question 2 What did I do?

The class may say that I changed metre in which case I will ask what I changed from and to. Answer: 3 to 2.

### Question 3 What did it feel like when I changed from 3 to 2?

Usually they will say “panic” or “faster”. I then show them how to fill out the time between one first beat or bounce and the next by taking the ball through the air in a big gesture rather than holding it still and waiting for the next first beat. In this way we discover the differences in sensation between 4/4 (suspended), 3/4 (curved) and 2/4 (a straight line feeling) and between 2/2 (a slow down and up) and 4/4 (the long, suspended feeling). I improvise or play with a well-known piece of repertoire creating combinations such as 3, 3, 2, 2 and they have to adjust bouncing twice in a curvy way and twice in a straight way; 3, 3, 2, 3; 3, 2; or even 3, 3, 4 and other combinations with 4.

### Question 4 What does the ball do now?

At this point I play anacrusis music in which there is a clear sense of lift on the first beat with a momentary silence afterwards (Fig. 5).



Fig. 5 – An example of a melody for throwing the ball.

If people start to bounce I remind them of the new question: not “when does it bounce?” but “what does it do?”. Some people will start to lift the ball on the first beat and we will discover that we need to throw it. The class then throws the ball to the partner finding the moment where the ball should be in the air and no-one is holding it. I play the difference in sound between a sustained note where we might want to hold the ball and the flicking articulation where we would throw it. I play short phrases of differing lengths, some with a long follow-through after catching and suddenly I play two bars of bouncing music. Usually they laugh! At this point the class starts to understand that we are actually involved in aural training and interpretation and not only on identifying metrical changes.

### Exercise 4 From metre to articulation and phrase

At this point I play legato continuous music suitable for rolling a ball.

### Question 5 What does the ball do this time?

There is a clear start and end to the roll, a sense of arrival at the end of the musical gesture. By playing differently I can suggest longer and shorter rolls. Then I play a roll with a clear throw at the end. One



person rolls to the partner who throws it back. After playing with this idea for a while I add the two bounces at the end again.

### Exercise 5 Bounce, throw and pass in small groups

In groups of 4, 5 or 6 and with one ball in the group the class practises bouncing and throwing to anyone in the group. They then do this in response to music I play. This time, if I play rolling music they will pass the ball travelling smoothly across or around the group and giving it to someone at the end. The person who travelled does not return to their place; they stay where they arrived and the group adjusts.

I then play a piece of repertoire. Gershwin's *Embraceable You* (Fig. 6) is ideal for this as it does all the things we practised within a very short song.

Fig. 6 – *Embraceable You* by Gershwin

The group must work out what the ball does in the song and should come up with the solution bounce, bounce, flick, catch and follow through (follow through) for the first two lines. We work on the first verse in detail and then the second in which there are changes and arrive at an interpretation.

### Exercise 6 (Optional)

If the group has studied Eurhythmics before I may ask them not to stand on the spot but to follow the line of the ball as they did when passing it. For example, the person who bounces to someone follows the ball to that place so that the group is always moving. It is interesting to note that when the first beat of the bar is a throw (and therefore the body rises to follow the ball) the weight of the body on the preceding beat (usually referred to as the “upbeat” is directed downward in order

to prepare the lifting movement. This leads us to the importance of using “anacrusis” as a term generally rather than “upbeat” because in this case the upbeat is down!

### Exercise 7 (especially for musicians and dancers) Perform the piece alone

Each person in the group has a ball and performs the whole song alone. They travel in one line for each phrase and change direction for a new phrase bouncing, flicking, following through and hovering according to the movement of the music. If they are dancers they may even choreograph the piece.

### Exercise 8 (for musicians) Applying what was learnt to musical repertoire

If the group consists of music students or performing musicians I will then ask them to lie down on the floor with their eyes shut and think of a piece they are currently playing or know well. As they imagine the piece, rehearsing it in their head without singing out aloud, they are asked to make gestures with their arms and hands showing the moments of bouncing, throwing and travelling smoothly in their chosen piece and as they hear it. I ask them to get off the floor and rehearse their piece with the ball in the room in the same way as they did the Gershwin song. Some people will be unable to remember the piece without actually playing it: their knowledge of the piece is so closely attached to fingering and their aural image of the piece seems limited. Because of this it is difficult for them to guide their own playing with their musical imagination or to pre-hear the sound they want to make. Sometimes students want to sing the piece out loud. I do not allow this in this exercise. When they move and accelerate to running they get out of breath and the movement is affected by their problems with breathing. On top of that, the music may go out of their vocal range or not be suitable for singing. The singer can only sing one voice at a time but the music to be imagined may have an accompaniment or other parts. The idea is to cultivate inner hearing and feeling and to project this outwards into space.

### Discussion

This class contains many important elements that can be discussed including the following:

- sharing space with others
- upper/lower body co-ordination static and travelling
- eye/hand co-ordination
- adjusting movement and gesture to the music
- learning the sense of rebound and an elastic relationship with the floor
- identifying metres with different kinds of emphasis
- identifying phrase endings
- working alone
- working with a partner
- working with a small group
- aural training in movement
- developing inner hearing and feeling
- working on musical elements that are not included in theory books
- interpretation
- working on the musical imagination

It is also a very important class for those who teach Dalcroze Eurhythmics. If a Dalcroze teacher plays for a class that is to bounce, throw, roll or pass the ball on the first beat the playing should support the type of movement required. Otherwise, musical students are obliged to stop listening as the music does not correspond to the exercise. For this reason playing well for rhythmics exercises can improve the playing of teachers as they have to practice clear articulation and dynamic control to play well for their classes.

## Lesson 2

### Phrase and phrasing

Chambers dictionary<sup>1</sup> defines the phrase as

*a manner of expression; an expression; a group of words (sometimes as in Shakesp(eare) a single word) generally not forming a clause but felt as expressing a single idea or constituting a single element in the sentence . . . . ; a short group of notes felt to form a unit (music). Vt . . . to style . . . to mark, bring out, or give effect to the phrases of (music). (Gk. Phrasis, from phrazein to speak).*

1. 10<sup>th</sup> Edition, 2006.

Rothstein<sup>2</sup> states that without tonal motion there is no phrase. He notes that a phrase may be divided into subphrases, form fore-or mid-dleground of the music, overlap other phrases or form pairs or “periods” and uses the word “phrasing” to denote “the dynamic, rhythmic and articulative ways in which a player communicates the phrase structure of a piece”. Chambers evidently refers to the way the composer has shaped the music in defining phrasing as: “the wording of a speech or passage; the grouping and accentuation of the sounds in performing a melody (*music*)”.

For the purposes of this lesson which focuses on how we phrase, I will borrow Rothstein’s definition of the word “phrasing” as what the performer does but otherwise I will simply use the word phrase and sub-phrase or motif for the smaller unit and answering phrase for the second of a pair of phrases.

A sense of phrasing, of speaking the music, is difficult to teach and yet it is one of the elements of music that makes it “make sense” to listeners. Shaping the musical phrase with understanding makes the music follow-able, understandable to hearers who are enabled to sense the ideas in the piece and how they are shaped, developed and structured. As the musical phrase can often be connected to melody, exercises in phrase and phrasing will soon come to involve dynamics, intensity, cadence, the singing tone and beauty of sound. There are so many aspects to this subject and so many possibilities that it would be perfectly easy to spend an entire term just studying phrase and phrasing.

Phrasing for beginners generally involves noticing the beginnings and endings of phrases, verbal or musical so repertoire in different styles and with clear phrase endings is useful in the discovery of phrase and phrasing. A ball can be rolled in such a way as to stop at the partner in time with the end of a musical phrase from repertoire or improvised by the teacher. Other ways of showing the duration of phrases can include pulling imaginary strings or painting the contours of an imaginary horizon. In what follows I will describe adventures in phrase and phrasing that use locomotor movement and materials. In this case the feet are not stepping the rhythm of the melody: they serve to transport the body and material used through space to the cadence point. To do this well the body must maintain an elastic connection to the floor, the movement of the feet adjusting flexibly to perceived changes in line and intensity. The

2. ROTHSTEIN William Nathan, *Phrase and rhythm in tonal music*, Schirmer books, 1989.

object or material used helps the student to show the line of the phrase and its journey from start- to end-point, brings substance and objectivity to gestures that could otherwise be rather vague and helps in building and internalising a strong sense of line that can be produced later without materials or in musical performance.

- A lesson for children and non-musicians might include exercises 1, 2, 3 and 4a.
- A lesson for music students and musical adults might include 2, 3, 4b 5, 6 and 7.
- A lesson for dancers and Dalcroze practitioners might include 1, 2, 3, 4b, 4c, 5, 6 and 7.

### Exercise 1 Turn and look

Music: phrases with abrupt, staccato endings such as those in Schubert's *Ecossaise* in C major.

Partners stand back to back. As long as the music lasts they travel away from one another. On the last note of the phrase they turn suddenly and look at their partner. These looks can happen in many different ways: between the legs; under an arm... As the students get to know the piece they will tend to play the game automatically so to ensure they really are listening the teacher should change the speed, accelerate, slow down and leave long pauses between phrases so that the class must wait until they hear the music start again.

### Exercise 2 Give at the end of the phrase 1

Music: repertoire with a long note at the end of each phrase such as Händel's *Rigaudon* in G major and in which the last phrase is twice the length of all the others. Students get accustomed to the phrase length in the rest of the piece and are surprised by the last one.

The class spreads out spacing themselves equally in the room. One to four people (depending on the size of the group) are holding large, silk scarves. Only those with scarves move. They move when the music starts and give someone the scarf on the last note of the phrase. That person then does the same giving the scarf on the last note of the next phrase. It is important that the scarf is given at the beginning of the last note and not at some approximate time during the note. The way of travelling in the room will reflect the style of the piece and the scarf should stream through the room showing clearly the line of the melody. The most common error with this exercise is that students

bump the scarf up and down, marking the beats instead of showing the travelling line.

### Exercise 2b For dance or opera students

The scarf may be replaced with other "stage" objects, real or imagined: a sword or dagger (use a stick) – the recipient could be handed it, stabbed or knighted; a tray of drinks (use an upturned drum) – the drinks could be offered and taken or refused or the whole tray could be given; the secret letter (a folded piece of paper) – this can be passed secretly, behind the back. Real objects such as a hat or coat can be passed or imaginary objects can also be thrown or passed in mime. In this case it is important that the recipient shows reception of the object at the end of the phrase and either passes it on or transforms it into something else for the next person. Students can be helped in finding solutions for occasions such as when the person coming towards them with an object is clearly going to arrive too soon musically. The intended recipient might step back or politely, decline the drink and then take it. Instrumentalists also enjoy these games as it gives them a dramatic sense about how music can be interpreted.

### Exercise 3 Give at the end of the phrase 2

A piece of repertoire such as Beethoven's *Bagatelle* in A minor (examples below) offers different kinds of phrase ending or sense of arrival and on different beats (Figures 1 and 2).



Fig. 1



Fig. 2

### Question 1 What does the scarf do in the middle section of the piece?

The middle section here uses short, rising gestures or “motifs” with a lifting end. Instead of running smoothly to a new person as in section A of the piece they will throw the scarf to someone near. They should notice that the fourth of these phrase-lets does not require the flicking movement and sense that the scarf needs to be given carefully at the right moment.

This piece provides an occasion to notice that the musical gesture in this section corresponds to the one in the Ball class where the ball had to be thrown instead of bounced and invites students to reflect on how these exercises, subjects and lessons relate to one another (Fig. 3).

throw the scarf to someone else for the first 3 but give it carefully ----- here

Fig. 3



Having worked with beginnings and endings of phrases and shown the quality of travel and arrival it will be important to tackle the legato line.

A smooth line in phrasing or sustaining long, slow notes can be improved with the use of elastic and with sticks.

### Exercise 4 Elastics

#### Version a. (for children or adults)

Material: one very large piece of elastic the ends joined to make a circle.

Each person in the class has one hand (or two) on the elastic. One after another they push or pull the elastic changing its shape. They stop at the end of their phrase or duration of the note and hold their position. They do not move again until it is their turn again. Using wide elastic or covering it with fabric will give it more substance.

#### Version b. (for older children or adults)

In pairs with one circle of elastic for each pair. (Use elastic about an inch wide, waist-band elastic, not thin elastic). One person is inside the elastic and the other outside.

Music: Schumann's "Humming Song" from *Album for the Young*, opus 68 or a similar piece of very smooth music.

Phrase one: the outside person changes the shape of the elastic and holds it; phrase two: the inside person changes the shape of the elastic and holds; phrase 3 the two people change places very smoothly so the inside person is now outside. The elastic must never be allowed to go floppy or to "ping".

#### Version c.1 (for adults with movement experience).

An elastic similar to the one used in Version b is attached to a fixed object. The student practices changing its shape smoothly, creating a line of movement from one shape to the next and using different levels (Low – on the floor; middle – sitting or kneeling; high – standing).

#### Version c.2 Pass the elastic.

The class is in a circle some on the floor, some sitting, kneeling or standing. The elastic is passed from person to person maintaining a certain tension and changing its shape on the way. To prevent it flopping or "pinging" requires a great deal of control and anticipation in taking and it giving over to the next person. Initially the aim is simply to pass it smoothly without attending to beginnings and endings of phrases and a third person can start to take the elastic before the first person has finished giving it over. The exercise develops a strong sense of co-operation in the task. Arvo Pärt's *Spiegel im Spiegel* is a good piece for supporting the sense of on-going smoothness.

### Exercise 5 Sticks

In pairs. Each person is connected via a bamboo cane the ends of which are supported by the palms of their hands or, better, by the index finger pushing on the end of the cane. Both partners must push slightly to feel the presence of the other but they should push the cane without tension in the arm and shoulders. They travel together changing direction, speed and level without letting the stick fall. They choose a leader who will take the partner anywhere and everywhere in the room. At "Hop" they change roles without stopping. At some point they should also change hands so that both hands develop a sense of legato line.

Lead and follow using a piece of repertoire and changing roles at every new phrase. Suitable music includes piano music such as

Schumann's "*Humming Song*" or *At the Fireside*, opus 15 n° 8 but as the piano is a percussion instrument it is useful to use examples from wind or bowed string instruments or vocal music. Such instruments are able to make a crescendo while holding a single note, something the piano cannot do. Recordings of songs or arias such as "*Where'ere you walk*" by Händel or orchestral music such as "*The Swan*" from *Carnival of the Animals* by Saint-Saëns are useful resources. In these two pieces the players will follow only the solo part, stopping when it stops and keeping the stick moving as long as there is sound. The speed of travel will be connected to the level of intensity in the music: faster when the music is more intense and slower when it is quieter or less intense. Eventually one person will lead the entire piece, taking their partner to different places for each phrase.

**Question for musicians and Dalcroze practitioners: using *At the Fireside* as an example, how do we recognise an increase of intensity in the music?**

Most people will say "it gets louder". I tell them that many of the dynamic changes are actually my interpretation of the piece. On what basis do I decide to play louder or more quietly? What are the signs in the score that indicate to me that I should play louder?

Students often suggest that the music is getting faster. In *At the Fireside* I have chosen a piece that only has crotchets and quavers – there are neither very fast notes nor very long ones. Almost all the phrases are arch-shaped. By continuing to press the students with questions and illustrating from the music I can show the following:

The extra quaver on beat one of phrase two gives the melody a little push.

Phrases three and four use rising, modulating sequences: they rise from the original F major to G minor and then A minor – up a tone each time. They do this against a Dominant (C) pedal so the impression is of struggling away from the bass which nevertheless holds them and they give up, returning to F and rising an octave in relief! Phrase six could be played as a crescendo as it is the highest pitch-point in the piece but this is very ugly and the spread chord written just before the apex suggests a dissolving rather than an increase of tension so I play it with a diminuendo and careful placing of the top note. The last two phrases descend and are clearly dying away.

I often think of this piece as a story:

It is winter. A man is sitting, dozing by the warmth of the fire. He has a little wish (phrase 2). Maybe he will go on holiday – to France – or even further, to Spain (the modulating phrases – but we know he is just dreaming because of the pedal note: he is not going anywhere). He gives up the effort and returns to the comfort of his fire and he is so pleased about it he goes up an octave! During the last two phrases he starts to fall asleep, perhaps after a cup of hot chocolate! The camera withdraws outside and we are looking in at a man asleep by the warmth of the fire. I often tell this story to students while playing the piece and after we have analysed it. They always laugh. Given Schumann's title my interpretation may not be entirely wrong. We can communicate the pictures we have in our heads by the way we play.

Using the sticks requires the leader and follower to be sensitive to the least pressure from the other. It is a great way of teaching important lessons about leadership and following. The leader has to stay in contact with the follower or the stick falls down

**Exercise 6 Chairs**

The same Schumann piece *At the Fireside* can be used for phrasing with a chair. Use a light, wooden or plastic chair. One for each person in the class.

Preliminary exercises include exploring different relationships with the chair (above, below, through, around, look like the chair, me and my chair happily together, travel with the chair) and the chair in different positions. Preliminary exercises may also include exercises in getting on and off the floor and the chair very smoothly and the idea that there is an "eye" in, for example, the elbow (or heel, or ear or back etc). This "eye" looks around the room and we follow it, creating a line through space. I owe Joan Pope for this idea – one I have found very useful.

Each phrase of the Schumann piece (legato throughout) will be expressed by ONE event in relation to the chair: a change of position; a journey to a new chair (especially in the modulating part). If more than one person arrives at a given chair they have to share it/make a shape between them.

In this exercise students work alone but because they move in relation to a large object and get on and off it they have to control the whole body weight, especially at the cadence. They also have to have an objective – getting to the new place/position in time, shaping their phrases towards an end, instead of just stopping when the time runs out.

This is an important issue for musicians: the conscious, planned shaping of the music they play.

### Exercise 7 Leading and following

This exercise follows well on from the sticks exercise as the fingers have been sensitised by it but it can also be done separately. If so the introductory exercise that follows is a good start.

**Introductory exercise:** In pairs, joined at the elbow. The partners travel together changing direction, speed and level and sometimes changing elbows without stopping. Travelling, smooth music such as Kruder Dorfmeister's *The KD Sessions*, CD 1 Track 2 is useful in giving an underlying pulse and to help them keep moving. At "explode" they push away from one another and go off to a new partner. This can be done to different music which suggests surges of energy or in which instruments enter the texture and take over the melody such as the 4<sup>th</sup> movement of Mozart's *Gran Partita* and eventually they will choose the moment in the music when such a push seems appropriate instead of following the teacher's verbal signal. Different ways of being connected can be explored: one person's ear to the other's shoulder; wrist to knee; back to back. They choose and change leaders.

Using a piece of repertoire such as Bartok's n° 16 "*Old Hungarian Tune*" from *For Children* vol I. The leader leads with hands (or other parts of the body). (S)he leads the partner from a different part of his/her body changing with each phrase and interpreting the music in the quality of the touch: phrase 1 perhaps from the shoulder; phrase 2 from the hand or back and so on.

The first time through the leader tries to show how each phrase begins. In the Bartok piece some phrases creep in, some start loudly, some have a flourish. At the end the partners give one another feedback: what did the leader do that worked, was clear and fitted the music? How did the follower do? They change roles. At this or a subsequent time the leader will focus on the phrase endings: open, asking a question; closed, like an ending; in a crescendo. Again they will discuss how they did. Eventually the leader will show everything about the phrases: openings, how they follow through and endings using bigger gestures/more space for more intensity.

Finally I ask "who preferred leading? Who preferred following? Who felt equally comfortable either way?" we discuss the importance of being able to do both and to switch roles very quickly or even play

both roles at once as in following the conductor and leading the section of the orchestra if you are the leader. Some people hate leading because they do not want to make decisions and give clear directions (that someone else might disagree with) and some people hate following because they want to follow their own ideas and do not want to adapt to someone else.

Finally they might perform the piece alone, with no partner but as if someone led them. The music makes them move from somewhere to somewhere and in a certain way.

As can be seen from the above, phrasing exercises provide an opportunity to practice social skills as well as skills in interpretation and projection of one's ideas. Some of the preparatory exercises use music to support the discovery of different kinds of sensation which, once experienced and internalised, can be consciously applied in the interpretation of repertoire. Phrasing exercises also provide a useful introduction to *Plastique Animée*.

Subsequent phrasing lessons could address the following:

Working with repertoire and in relation to an audience, answering the question "where does the phrase go? Towards us? Away? Off to the side?" This question uses the dramatic sense of space in relation to a spectator to answer questions of interpretation.

- Phrases of very unequal lengths
- Phrases with no cadence
- Phrases that do not travel
- Phrases in which all the cadences are the same
- Phrases in which all the openings are the same but which modulate to different places.
- Anacrusis phrases
- Phrases which expand or contract at the beginning, middle or end.
- Melodies in the bass.
- Two-or-more-part pieces in which the bass phrase is different from the treble phrase.

## APPENDIX I

### DYNAMIC REHEARSAL – TYPICAL LESSONS AND VARIATIONS

#### SCENE ONE: The Basics – the first experience of Dynamic Rehearsal

The space is a movement or dance studio or space of equivalent size. There is a piano in one corner and row of chairs providing seating for a group of students. In the centre of this row or just in front of it sits the teacher. The expanse of floor stretches ahead and standing at the centre back of the space is a student. Today it is a young man, a post-graduate violinist playing unaccompanied Bach: the students have applauded him before he began to play. His feet are bare.

After a while the teacher stops the player and gets out the mini-trampoline. She asks the violinist to stand on it, push his heels down into its elastic surface and rise again until he is jumping easily with an upright posture, the arms and hands hanging down freely. She then asks him to reduce the size of the jump until the movement is almost imperceptible. She reminds him that the ankles, knees and hip joint need to remain elastic, open and free while the torso and head above lengthen upwards. She gives him back his violin and asks him to play the same passage again, instructing him always to feel the surface of the trampoline and to keep in contact with his feet while playing.

At the end of this performance she asks the listening students what they heard. Various people comment on the tone, the tempo and rhythmicity. To them it seems as if the tone is bigger and warmer, it has more colour, dark and light and fills the room, unforced. The tempo seems more secure, steadier. Rhythm patterns are better articulated; accents are stronger but not forced. Other listeners agree and add more contributions. Someone says he looks freer, more comfortable.

The teacher asks the student what he notices. He answers that it is difficult to explain. He feels comfortable playing on the trampoline, it is almost as if there is more space under his arms; as if he has more time. He notices that his sound is different and it seems to him that it is freer and fuller.

The teacher asks the violinist to get off the trampoline and put his instrument on the piano. She gives him a Rhythmic Gymnastics ball from the cupboard, asking him of the available colours, which colour he prefers. Today and for this piece he chooses red.

She asks him to show the group how his piece goes using the ball. As long as there is sound he will travel. If the music is more intense he is to travel faster; slower when it is less intense. He will consciously seek for places in the music where he thinks there is a feeling of emphasis that has weight or a strong sense of arrival and when he finds one he will show it by bouncing the ball; whenever he thinks there is a new phrase he will change direction. She asks him where in the room the piece is to start. The student goes to the back, right corner, the teacher returns to her chair and after a moment of silence, the ball in his right hand, the violinist enters the space in front of him.

He moves into the room without looking at the ball, almost carrying it behind him. The teacher stops him. "Look at the ball and show it to us" she says, "the ball IS the music". The student tries again remembering to look at the ball and take it into the room. The watching students see him travel, hesitate. "no, that's wrong" he says and after a moment's consideration "can I sing it?". "No" says the teacher. The student starts again, this time he chooses the centre back of the room as a starting place. Confidently he comes forward, gaining speed and bounces the ball, veering off to the side. He starts going round in a circle and then moves crab-wise from side to side. He bounces the ball very frequently and swings the ball around in between appearing to mark the beats of the music he is rehearsing in his head. The teacher stops him and asks him to try to move in a straight line or curve and change direction sharply for a new phrase. She asks him to try not to mark the beats but to go for the sense of line and its arrival. She also asks him to involve the left hand as well, so that the ball is not always in the right hand alone. She asks him if the piece has as many accents as he has shown and after a moment's thought he answers "no" so she suggests he go for the main emphases in the piece. He repeats his interpretation of the piece with the ball and, putting it aside, gets back on the trampoline.

The teacher asks him to remember what the piece felt like in the room. She gives him back the violin but not the bow. "what did it feel like to travel, to sustain the line, to change direction, to bounce the ball?" , "Rehearse the left hand alone while recreating the experience with the ball". After a few phrases she gives him the bow. When she has returned to her chair she says "play what you did in the room, even if it means changing fingering or bowing" and, after a short silence, he plays the piece again.

At the end of the performance the teacher invites the students to say what they heard. This time more students comment. The tone has far more light and shade, even more colour than before; the tempo has changed and feels "right". The peak of a dramatic phrase has a dramatic pause, rests and dotted notes are not rushed as they had been



before; somehow the shape of the piece is much clearer; there is a sense of moving through the phrase; there is more dynamic contrast; the performance is more engaging. The player is quite surprised at all these remarks. He says he was concentrating on remembering the piece and showing it with the ball. He did not notice all the things reported by the students but he did feel he was getting a clearer idea of how the piece goes and felt more confident about how he wanted to play it.

The teacher asks him to model the piece in the room again. This time he is to look not only for moments of arrival that have a sense of weight but for moments of suspension and of lift. At those moments he will throw the ball up in the air. In addition, he will try to sense not only the changes of direction for new phrases but where in the space the music goes in relation to the audience. Are there moments when we feel it is coming towards us, nearer and nearer? Or, are there moments when we feel it is withdrawing or going away? The violinist thinks there are. The teacher also suggests that he pay attention to what happens before the piece starts. The ball is the music. Do we see it at the beginning or is there nothing there at first? Does the ball rush in or does it appear more gradually. The student decides to start turned away from the audience and to turn round gradually. Picking up speed he comes forward to a big bounce. Grabbing the ball he hastily withdraws it, turning away. Now follows a lighter section in which he tosses the ball sometimes high, sometimes with small gestures, from hand to hand. Then he comes forward but his eyes are on the ground. He is thinking.

“Show us the ball” says the teacher. “Look at us and show us the ball. The ball is the music. What does it do? Where does it go?”

The student picks up energy again. He looks at the audience fiercely, then smiling he starts to travel easily in the room, bouncing and throwing, changing direction and orientation. The students begin to smile. Some of them also play this piece and they know it quite well.

After this “ball” performance, the student is out of breath. He puts the ball down and stands on the trampoline once more, finding his centre of balance, feeling the surface, the skin of the trampoline. The teacher takes her time getting the violin and giving it to him. She asks him to recall his movement in the room. What did it feel like to go faster, slower, turn away, look at us, throw as well as bounce? After he has fingered a few phrases with the left hand she gives him back the bow. Returning to her seat with the ball she says “soften your knees” - “play the ball”. The student plays again looking down.

After a while the teacher holds up the ball, attracting his attention. “Play the ball!” she reminds him “this is the music, show us what it does”.

When he has finished there is an outburst of applause from the students. The violinist jumps off the trampoline holding bow and violin up in the air. “Yes!” he says, “that’s what I wanted to do!”

The teacher asks the students what they heard again. Almost all of them have something to say: it is compelling; you really want to listen to him; he had us on the edge of our seats; the whole performance was convincing; the dynamics were much clearer; you could really hear the shape of the piece; he looks more confident.

The teacher turns to the violinist “and how about you? What do you feel?”

“I just knew exactly what to do” he says “I have played this piece many times before but now I feel I know exactly how it goes”. “and yet I never told you what to do, how to play it, did I?” says the teacher “I just asked you to show us how the piece goes, using the ball”.

This comment starts a short discussion with everyone present. Some students say that they are only practicing technical exercises, slow bows, and making up and down bows sound identical. The teacher feels that this could explain why the first performance felt shapeless. Once the student was thinking about shaping the piece he started to use the bow differently. The teacher suggests that the process they have been watching is a process of clarifying to oneself what one thinks the music is doing. By rehearsing in silence and in movement we are not only building our memory of the piece we are also asking questions of ourselves concerning interpretation, making decisions about what it is to be and building our inner image of the piece. We give ourselves an experience that is sensory and contains sensations of space and time and relationship to gravity. We interrogate our own performance, change our mind and make decisions and commit ourselves to that interpretation by embodying it in movement. One student asks why the violinist was not allowed to sing. And the teacher explains that he needs to create the image of the sound he hears or wants to hear in imagination and enact it: singing may bring problems of breath control, technique and pitch (not everything would be singable), self-correction and any number of issues: it is the sound of the music as played on violin he needs to create.

The teacher explains that it is important for her to understand how the student hears the piece before intervening in any more active way. She points out that the student was able

to correct his own way of opening the piece (in the centre of what has begun to be understood as a dramatic space).

The teacher has a short discussion with the group about focus. She says that one can project the piece to the audience as if speaking to them. In this case one might look at them as well as at the object: in this case the performer is presenting the object, the melody in the form of a ball, to the audience. Another way of performing is to create a strong sense of silence and focus. The player is aware of the audience but he does not look at them. He plays as if allowing them to over-hear him. Everyone nods and seems to understand although it is a new thought to them. She asks the violinist which kind of playing he would like for his piece. After some thought, he plays again from the beginning but continues into the middle section of the piece. The students are very excited and say that it seemed as if at first he was playing to himself and they over-heard him and then gradually he began to play to them directly. The violinist is very pleased and says that that was exactly what he meant.

She asks the violinist to stand on the floor in the usual way but to remember the trampoline: he is to try to reproduce the sensation of playing on the trampoline when he is on the hard floor. This will mean ensuring hips, knees and ankles are soft, open and free and that he can feel the floor. The students agree that the performance is still good but not quite as good as when he was on the trampoline and he says he feels he has to work a lot harder for the same effect when he is standing on the hard surface.

This scene and variations of it is a description of a typical Dynamic Rehearsal session based on many such sessions that have been played out in many studios and halls in Britain and, at the time of writing, many times in Australia, Germany, Italy, Norway, Switzerland, Taiwan, and the USA. The studio is Studio 4 at the RNCM; the group could be PGCE students, First Year Strings or singers or MMus students and all the events described and the things said have occurred at many sessions.

The performer could be a professional player, a beginner or a child. He/She could play any instrument or sing. There could be a group of performers, a quartet or other ensemble.

The teacher is myself.

## **SCENE TWO: Variation 1 – Sitting to play**

The same studio. Another violinist.

The process is the same at first. This student is playing a concerto but has only brought her own part. She plays the piece standing on the floor and then on the trampoline and models the piece in the room for the first time. This time however, I produce a low stool and place a rhythmic gymnastic ball on top of it. I invite the student to put down her violin and sit on the ball, finding her sitting bones and sitting upright. She does a little wiggle and bounces a bit to make sure she has got the sitting position right. The students laugh. I give her back her violin and the bow and she plays again. I ensure that she sits correctly on the ball and draw a line up her spine to make sure she feels that sensation of uprightness. I check that her feet are under her knees and not tucked back and she plays again. After this performance the students say that the sound is much better and the tempo more secure than when she was standing on the trampoline and ask why I had made her sit on the ball.

I explain that sitting down takes the relationship of the legs to the torso when standing out of the equation and ask them if they had noticed how the right heel kept coming off the floor when she played standing normally. None of the students had noticed this but the violinist says “ my teacher is always reminding me of that”. I explain that she habitually tipped over to the side and lifted her heel when she drew an up-bow. At the same time the right shoulder tended to lift and the left are pulled down so that the rib-cage collapsed slightly on the left side. I wanted to stabilize her playing position first, before we went on to do other things. I explain that cellists and pianists and players of other sitting instruments had to sit on the ball but that I had found that for some players, although they could stand on the trampoline to play, it worked better to put them on the ball. The violinist says that she preferred sitting on the ball: it made her feel very “upright”. The students agreed that her shoulders had come down and were more relaxed: on the trampoline, she had felt a little unsteady.

I explain to the students that both the trampoline and the ball seemed to have the effect of centring the person and since they were both not only elastic but slightly unstable they functioned as an automatic corrective because if the performer has a habit of tipping to one side they immediately feel wobbly and straighten themselves up again, often without thinking or even being aware of it. The teacher does not have to keep reminding them as the materials do it automatically.

Someone asks why I did not use the very large balls found in Gymnasiums and used by the movement teacher. I explain that I find them too big and spongy and when one sits on them they bulge out behind the legs. I prefer the smaller ball on the low stool

because although for many it is a little uncomfortable it seems to have the effect of pushing up through the centre of the player and lifting them. The small ball is also easy to transport.

The next time I ask her to perform the piece in the room I ask her to choose a large, silk scarf. There are several colours to choose from and she chooses a dark blue, but then changes it for a lemon yellow one. The scarf streams through the space on the long phrases. In a section with a lot of fast articulation it flicks and flies rapidly between the hands. (Spillman, 2005)

When the students comment on her playing they say the sound has become much “lighter” and has less depth and body but the ‘flicky” part was very clean and clear. Some of them say they preferred the previous version with the ball. I explain that the ball makes you support its weight. It also teaches the sense of rebound which is so important to the production of a resonant tone. The scarf, on the other hand is so light that you have to be very definite with it or the piece can get too wafty. The scarf makes the player work harder. It is very good for fast articulation and it is very convenient for travel as anyone can carry one in the instrument case. Some students ask if a tennis ball would do and I explain that the tennis ball is much more manual than the RG ball, has less weight and harder to see. The RG ball makes the performer engage the whole body.

After working with this student as before so that she was comfortable with using the ball (one she had not sat on!) to show the piece and could use the space well, I decide it is time to ask some direct questions.

Firstly I ask her if, when the theme is repeated or returns, it should sound the same as the first time we heard it. After consideration, she says “no”. I ask her to show us with the ball and then playing. The audience agrees that the piece is getting more interesting. There is a small phrase that is repeated within the opening section: I ask whether it should sound identical the second time we hear it: again she says “no”. This time I ask her simply to play how she thinks it should go. I then decide we need to look at the score. We look at her violin part. I ask the student if she has noticed certain markings – a *rallentando*, an accent, a pause. She laughs and says she had not. I then ask her what the orchestra is doing when she is playing a certain passage. She has no idea and has not brought the full score but fortunately another student has the piano reduction in her bag and we study it together. I ask her about the harmony in certain passages: a different

harmonization on the return of the first subject. How will the harmony affect the way she interprets her part? We agree that next time she will bring a pianist.

After a few more rehearsals in the room with the ball I ask her to play again sitting on the ball. She is beginning to get quite tired so when I feel we need to play once more I say “just play the perfect ball. See it, show it to us, feel it in your hands. Recreate the perfect ball in your playing and when you get to the part we have not yet studied keep trying to play what the ball should do and show us that, clearly”. The students agree that the first part of the piece was compelling to listen to and the beginning of the new section when she was only imagining the ball was also good but that they could hear immediately when she lost focus and the ability to show what the ball did.

On another occasion, a very nervous, amateur cellist could not control her bow-shake. She rehearsed in the room with a pink ball and when she played, I held it up at the far end of the room and asked her to play to the ball. Bow-shake almost vanished. Later, she told me that ever since that day she went to the performance venue and hid a pink ball under a seat in the front row and played to it as this resolved her nerves.

All these events have happened more than once. Those who sit to play such as cellists harpists, guitarists and tuba players sit on the ball. Players of the Double Bass, vibraphone and xylophone stand on the trampoline and those who can perform in either position may be asked to stand or sit.

### **SCENE 3: Variations 3, 4 and 5 – TWO SINGERS: MOVING WITH AND FOR THE PERFORMER. VIBRAPHONE.**

A third scene: a singer. After listening to her performance I ask her to walk as she sings. She has great difficulty in doing this and stops and hesitates at various times in the song. I get up and walk with her my hand in between her shoulder-blades pushing her forwards at a steady pace. Gradually she starts to be able to keep a steady tempo and to keep the song moving on. I let her walk alone but have to keep returning to accompany her. The students agree that her singing maintains tempo and the structure and rhythm of the song is easier to follow. I then ask her to stand on the trampoline. As she sings she runs out of breath very quickly: she appears to have problems with getting air in and supporting its going out. We rehearse the song with the ball and she evidently has great difficulty continuing to move through the phrases and stops and pauses as before. I suggest that she

practice walking the pulse as she sings, changing direction every phrase. Once she can do that, we can try travelling faster when the music is more intense and slower when less.

The next singer in this session is far more confident. He is a baritone and has brought a German aria with a recitative and has made a word for word translation of the song. His tone is very uneven and I feel that he rushes important moments in the piece. When he stands on the trampoline the students agree that there is a great change in his voice: it fills the room and is more even in tone. He has also noticed it himself and is very pleased. In a discussion with the students I am asked why standing on the trampoline has this effect to a greater or lesser extent in almost all cases. I say I do not really know but I think it has something to do with the centring effect on the whole body: bad habits drop away – but this only seems to work if the ankles, knees and hips are soft. I also think it has something to do with the elasticity of the surface that seems to give the performer a “pingy” effect which is greater than when the student stands on a Mexican hat, log or seesaw<sup>298</sup>. The singer’s top notes are a bit thin and “rancid” so I suggest to him that he bend his knees when approaching a high note instead of reaching up for it as he had before and he said he found it much easier to sing the top note and all the students agree that the sound was far easier and had a rounder quality. I go through the text with him and ask him what he is saying and what the focus is in different parts of the song: is he thinking to himself, addressing someone or the audience or heaven or is he remembering something in the past. Having decided what is happening at each moment of the song he sings again, on the trampoline. The students are very excited as they feel the song is taking shape before their eyes.

I still feel he is rushing important moments in the song and losing their effect. It is an aria I happen to know fairly well so I tell him that I am going to perform the song to him with the ball. He is to accompany what I do with his song. Instead of facing the students with the ball I stand so that he can see me and perform to him. He, however is performing to me and to the student audience. He starts the song, but I have not moved. I tell him to watch. The ball is behind my back. I gradually make it appear: he can only sing when he sees the ball. I perform the piece, bouncing and throwing in the places where I feel are appropriate and changing direction. I travel much faster than he did and his sound grows. At a key moment, a climax in the aria I pause and do not move. He cannot sing on. He has to wait for me to move. When I do his sound is released. Everyone

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Eutonists, such as Ursula Stuber (Québec, Canada) often use a log or seesaw board.

laughs. He smiles. I do something similar in another place but I don't hold it for as long and I introduce a *rallentando* and then pick up again. He succeeds in following it all. At the end there is a big round of applause from the students. I ask him what he feels about it and he says what I did was much better. The students agree. Afterwards one of them comments that she thinks it extraordinary that it is possible to achieve such great and profound changes in so short a time. On another occasion a viola player was having difficulty with sustaining vitality through long, slow notes and I asked a student who was sitting on a chair to fall very slowly off it. The player had to follow her and was not allowed to finish the phrase until this student landed on the floor. This experiment was also very successful as the 'faller' slowed her descent to the maximum.

The last player in this group is a percussionist. She has brought a vibraphone. We start with the usual procedures. She stands on the trampoline to play and models the piece in the room with the ball. Her piece requires a great deal of differentiation with accents timed differently between the two hands. Instead of the ball, I give her two small silk scarves. With one in each hand she performs the piece in the room. She seems to know exactly what she wants. When she plays again the audience agrees that the whole piece is full of life.

#### **SCENE 4: Variation 6 – PIANISTS: TWO HANDS AND MEMORY**

Unlike players of most other instruments, pianists do not face the audience. They do not play in orchestra or bands and often do not play in ensembles. Whereas singers, winds and strings remain in constant contact with the sound as long as it lasts and can therefore manipulate the sound after the note has begun, pianists, harpsichordists, harpists and, to some extent, guitarists do not have the same possibility. Once a note has begun nothing can be done about it. This makes the shaping of a sequence of notes in a phrase, the balance between parts and the use of the pedal particularly important. As pianists also do not have to breathe to make a sound they sometimes play without a sense of breath and phrase, as if they were playing a typewriter.

Today, we are in the hall of a university building. The first pianist, a man from China, performs his piece in the usual way. The piano-stool is lowered and he sits on a ball. Everyone agrees that the effect on his playing is good. There is more body to the sound but fast passages are not very clear. The teacher asks him to perform the piece with the ball and he carries it in his right hand all the time. She asks him to do it again, this



time with the left hand and changing hands. She also asks him to travel much more than before and faster. This time when he plays again the student's agree that the music was more alive and that there was a better sense of shape and where things were going. Phrases were built up with more sense of line and the whole performance is much clearer and more communicative. Some comment on the bass and say that the left hand part is easier to hear. I had felt there was something "foggy" about the sound of it and was interested that, at first, he only held the ball in his right hand. I remembered that he was also one of the people in the preparatory rhythmic class that was very slow to pick out the bass even from a two-part texture. I have also found some violinists with perfect pitch that did not hear well below violin G.

The second pianist, a middle-aged man, is very anxious about playing and is unable to do so without the score. He tells me he lost his memory in a concert and that since that time, he has never dared to play from memory in public. Sitting on the ball is unusual: not like a concert or exam situation. We try the first two bars with the ball. He is able to remember two bars and to play them afterwards. We then try the first phrase but this proves too long: we try four bars. He is delighted to find he can remember 4 bars so we go for the phrase again. He finds he can do it with the ball and is over the moon. "At last I have a way of building up my memory" he says.

### **SCENE 5: Variation 7 – ENSEMBLES.**

Today, a quartet has come with a Beethoven quartet. They need to use the score and sit behind their stands .

I only have one trampoline and so, beginning with the first violin, I rotate it round the group. The students observe that the part of whoever is standing on the trampoline stands out more.

When they rehearse the piece in the room with balls I ask them to look at one another and start together. Each person will follow the line of his/her own part but when he things he has an arrival or an accent with another part they will look at one another and bounce together. They have to decide how the piece enters the space: all from the same place? Back to back in the middle or from four different corners.

At a first attempt it is clear to everyone that each player has a completely different idea of the tempo of the piece. We try again. Gradually the memory of the piece is built up. Through movement the tempo is agreed and the players start to engage with one

another. When their own part stops they stand still until it is time to enter again. On one or two occasions two players are in unison or thirds and again it is clear that they have different ideas about the piece. One wants to bounce at a certain point where the other wants to throw. We discuss whether they should be the same or whether they could actually have different intentions. Sometimes players have to go to check the score. There is a moment where two players are travelling together and a third part comes down the centre and with an enormous gesture breaks them apart. When they finally play, the audience feels that the ensemble is very much improved, each part is clear and the whole performance is entirely engaging. The players themselves are very pleased. They say they have got much further than they usually do when discussing interpretation in rehearsal. I ask them about a particular, harmonic passage with chromaticism and key change and they realize they have not thought about this transition at all. After discussion they decide to use new gestures in certain places such as squeezing the balls together. Finally, at my request, they pushed all the stands and scores to one side and played together without them. The transformation of the sound was clear to all.

## **SCENE 6: Variation 8 – STRING ORCHESTRA**

Bartok *Divertimento* and Tippett *Concerto for Double String orchestra*.

(ESTA. Strings '99, Conductor: Malcolm Layfield)

Several preparatory rhythmic lessons including work on unequal beat.

The conductor asked me if I would rehearse certain difficult passages with the scratch youth orchestra that had been assembled and gave me the orchestral scores of the two works they were to play: Bartok's *Divertimento* and *Concerto for Double String Orchestra* by Tippett.

Every day of the festival the orchestra received a rhythmic class and for some of these I devised lessons around the repertoire involving passages from the piece using movement in a large space.

We then moved to the orchestra rehearsal room where the orchestra was set up. Each player sat in his place. I asked them to put their instruments down and take a beanbag each. Sitting at their desks and looking at the score they "played the piece with the beanbags. The leader brought them in with an introductory wave of his bean bag and they started. For fast passages and tremolos they shook or rubbed the beanbags. They

threw them up and whacked them firmly into the other hand for accents. When they finally played the transformation was evident. They did not need a conductor any more!

The preceding scenes describe the part of my practice that I wish to study. The work that I do is routinely perceived by all participants (performers and observers) to yield interesting, even dramatic, results and I am asked to give these sessions regularly. My thesis is designed to help me to investigate the work on which I have spent so much time over so many years and I easily locate within myself Moustakas' (1990) spur to heuristic enquiry "encompassing puzzlement, a passionate desire to know, a devotion and commitment to pursue a question that is strongly connected to one's identity and self-hood" and Haseman's (2006) "enthusiasm of practice". Furthermore, the exercises I came up with and constantly evaluated and developed in an effort to help students improve their performance could be considered a form of "performative research" (Haseman, *ibid* ).

#### **SCENE 7: Variations 9 and 10 – MOVING WHILE PLAYING.**

Flautist with poor postural habits static and walking. She is wearing a 'hoodie'. I walk alongside her my hand lightly on her shoulder/back ensuring she keeps moving while playing. Without stopping I grasp the hood and start pulling her backwards so that she is walking backwards with me. The sound suddenly changes dramatically. We go forwards again, then backwards. This is a revelation for her. She suddenly understands what she needs to do with her posture and centre. Walking backwards means the performer cannot use their habit and has to align themselves better (see also Spillman, 2005).

Two flautists are having difficulty with estimating the time values required for *Taira Synchronie* for two flutes. I suggest they walk the seconds while playing. One flautist evidently speeds up when walking. Standing back to back in the centre of the stage, they take 15 seconds/steps in opposite directions, ending in opposite corners. The start, walking towards one another while playing and meet in the middle at the right time. They are still during rests. They turn away from one another still playing for the next time section, turn around on the spot for a murmuring section, approach one another for a crescendo section (very dramatic). The players and listeners are very pleased with this way of staging the piece instead of simply standing facing one another. As a performance it is engaging. The players say it also helped in memorising the sections.

## **The usual results**

By far the majority of performers make a substantial change in their playing. This change can sometimes be dramatic both for the performer and the listeners. Very occasionally there is a student who cannot “give themselves up to the process” – at least at the first time of trying. These would scarcely number the fingers of one hand over a period of 20 years. They have sometimes said that they could not relax enough in front of peers to focus on what was being asked and sometimes they try again at home on their own. Some students make changes and progress very gradually indeed and the audible changes are small. One such appears in the DVD Dalcroze for strings (Meerkatfilms, 2006). Again there are not so many of these, maybe 10 in 20 years. Some cannot concentrate for long and have to stop after 20 minutes. There are two Masters dissertations featuring my work. Kristin Bowtell (2012), singer and conductor, devotes Appendix C of his Masters dissertation to a summary of Dynamic Rehearsal drawn from his experience, DVD footage (Meerkatfilms, 2011) and an article by Nicola Spillman (2005). The only existing study of this work was done by someone who had Dalcroze experience but was not herself a fully qualified or experienced Dalcroze practitioner. Sarah Mayo’s Masters Dissertation (2005) investigated the effects of this work on her string quartet but no observers were in the room at the time. There is plenty of room for the collection of more and richer data and to look at the phenomenon of the class through various lenses. I want to know about the physical sensations the performers have when playing, any perceived effects on their memory, focus and confidence. I want to study in more depth any changes in tone quality, pulse, tempo, musical shape and line, clarity of projection of intentions and musical communication as perceived by the performer, those listening and myself and I am interested in everyone’s engagement in a question-asking process, the effect of the use of materials and what happens to ensemble skills. Going further, I am interested in finding out what makes me decide to make certain suggestions or ask certain questions on one occasion and not on another. What are the aural, visual or other clues that I pick up on and that influence how I teach? What are the processes of teaching and learning at work in these classes and what do the participants experience, think and feel about them? This investigation should help me to understand better the nature of the encounter between myself and the other participants and all of us and the music studied and performed. It should reveal something about what is going on, the processes at work and

the conditions necessary for an optimal result. This would help in the training of others who might want to do similar work.

Since all events have developed within a context that includes a history of how we came to be where we are I will situate this work in the larger context of practice and research in Dalcroze Eurhythmics, music education and training and the philosophical and psychological aspects of experiencing, embodiment, situatedness, performing, teaching and learning.

## APPENDIX J

### EXERCISES REFERRED TO IN THE THESIS

**1. Warm-up or preparatory exercises:** Most of my rhythmic classes begin with some sort of warm-up or preparatory exercise. This is partly because most of the students I teach do not participate in any kind of additional movement or body-awareness class. These exercises may take place with or without music and include floor exercises of various kinds.

Typical warm-up or preparatory work includes exercises in the following:

- a) preparing the body to move (including exercises in articulation or a particular technique that will be needed in the lesson to come)
- b) body awareness
- c) bodily co-ordination of various kinds including eye-hand, right-left, upper-lower body.
- d) spatial awareness; personal or shared space
- e) social and ensemble
- f) quick reaction
- g) timing and observation (such as “jump together” in which participants jog freely through the space and when they catch someone’s eye, they perform four, (then only three, two, one) co-ordinated jumps together.

NB. ‘Follows’ may also form part of a warm-up (see no. 28 below)

**2. Rhythms for parts of the body:** Participants stand in a space facing the front. A steady 4/4 time is established in which the teacher names a part of the body, then gives out a rhythm pattern of one bar and the class responds in the next bar by expressing that pattern with its qualitative and dynamic elements using the part of the body named. The teacher then plays a new rhythm. Parts of the body might include shoulder, hip, hands, knees, head, upper half, lower half, left/right side.

**2b.** Students choose which parts of the body they want to use and how they want to express what is played. This can include simply changing shape using the rhythm and holding the new shape while they listen to the next pattern or travelling. The rhythm pattern is first given out using claves or a drum (rim, skin, various techniques) and later

on another instrument (piano). The exercise develops from focus on the pattern and respecting rests to a full, dynamic interpretation of what is heard.

**3. Jumping over ropes:** Exercise in elevation, spring and rebound. A ladder of 8 ropes is laid out on the floor with sufficient space between them for a foot to land. Students take it in turns to jump over the ropes (feet together and small springs) landing between each rope on the first beat. The ropes are then placed wider apart and students must a) leap over them or b) perform a pattern in 2 or 3 time in which they are in the air on the first beat and step only on beat(s) 2 or 2 and 3. The exercise helps develop a sense of rebound and varying uses of space and energy. For the big leaps a lot of energy and strength is required. The music is improvised by the teacher in simple and compound time and using changing metre patterns. Students may be asked to go over the ropes with a partner. There are many additional exercises involving skipping and leaping without ropes.

**4. Shapes:** Duration exercise. Students grow into shapes named by the teacher (tall, small, twisted, wide, spikey, flat and so forth) filling out the bar-length played (e.g. 4/4) They repeat as a pair (5/4) and a group of approximately 6 (6/4). Exercise in duration. Changing shape should take place at an even tempo throughout the metamorphosis (i.e. not starting slowly and then snatching the end or starting too fast and then slowing down in order to arrive on time at the next beat.

**5. Mirrors:** Exercise in ensemble skills, leading and following and sustained movement. Students face one another or one student faces the group. Mirrors can be simultaneous, echoed or in canon. Freely or in a given number of beats, the leader grows smoothly into various shapes taking care to fill out the time and the 'mirror' mirrors what they see. In order to mirror the follower must be able to see the entire body of the leader so they must not be too close. Leadership changes at a signal from the teacher. The durations may be altered. For example, create the shape in 4: mirror in 4. Then 2:2; 1:1; 3:1; 1:3. 'Mirrors' is often preceded by 'Shapes' (Exercise 4)

**6. Shadows:** Exercise in ensemble skills, leading and following and sustained movement. Instead of facing one another (as in the mirror exercise) students are one behind the other or in a group all facing the same way. Those behind are the shadow of the one in front.

Leadership changes whenever the front person turns round or looks in a different direction.

**7. Ball class – metre and metrical emphasis:** Complex exercise in weight, rebound, ensemble skills and supporting the sound/movement. The teacher improvises music in 2/4 (or 3/4 4/4, 5/4) putting a heavy emphasis on the first beat. Students locate the emphasis by bouncing a Rhythmics Gymnastics ball on the emphasised beat (in this case, the first beat in the metre played) and fill out the rest of the bar gesturally or by travelling in the room. If the students hear that the articulation of the music changes to a feeling of lift and space in the sound (Like a flick) on the first beat, suggesting throwing rather than bouncing, they throw the ball instead. A further change to smoothly running continuous music might suggest rolling or passing the ball. In pairs or groups they may bounce, throw and roll/pass according to the style of the music and the way it is played. The objective is to learn different ways of understanding what a first (or emphasised) beat could be - how it is differentiated from the other beats. In this case, differentiation is shown as a difference of weight or articulation beginning with bounce, then throw and suspend. With the weight suspended the first beat is marked by a change of direction in the melody. This exercise is often followed by a group study of repertoire such as Gershwin's *Embraceable You* which is later performed as a solo and as part of the preparation for DR. A full, English-language description can be found in my chapter in *Chemins de rythmique* Vol. 2. It is important that the technique of using the ball is taught as part of a whole-body experience so that on throwing, the ball is released into the air, the hand and arm following its trajectory and on bouncing the ball is given direction and appropriate force with the arm and hand following. In this way the student works on projection into and through space in a way that serves the projection of musical sound and intention. The weight of the ball is received and absorbed on catching and the arm and knees respond elastically helping the student to understand not only how to project intentions but to anticipate and receive those of others.

**8. Rehearsing repertoire in silence with the ball:** This is the main DR exercise. In the case of a single performer the student performs the piece in movement in response to questions I ask. These include: to show the phrase line and make a change direction for each new phrase or impulse; to show where the moments of arrival with weight (by bouncing the ball) or suspension, where there is a sense of flicking or being in the air (by



raising or throwing the ball). An increase in intensity is generally shown by travelling faster and a decrease by slowing down when the music becomes quieter or less intense. The student will then need to show where and how the piece begins in the dramatic space and in relation to the audience followed by showing where the music travels in relation to the audience (towards, away etc). This exercise is usually preceded by phrasing exercises.

**8a. Imaginative Variation.** If students bounce the ball frequently, for example, on every first beat instead of looking for the main emphasis or emphases in the phrase, I usually wait until after they have played that version before asking whether they really want all those bounces. Generally the answer is “no” in which case I suggest showing only the *main* bounces and the performer then shows a new version in movement. When students are tired or the rhythm of the lesson requires continuing to play I often ask them just to imagine what the ball does, changing the ball’s movement in imagination. Usually I hold it up at the far end of the room and ask the performer to tell the ball what to do by the way they play. Since the ball is far away and their music must speak to it across space, they must project their new idea clearly.

**8b. Rehearsing as a duo or larger ensemble:** The ensemble rehearsal begins in the same way as a rehearsal for a single performer with each participant rehearsing her own part. However, if they think they have an arrival or an accent together with another player, they show this by looking at that performer and bouncing (or throwing) the ball together with them. This kind of rehearsal easily reveals the different perceptions of the piece or its tempo that performers might have. The trampoline is rotated around the group. This helps to bring each voice to the attention of the group since the performer on the trampoline will sound more resonant than the others. In the case of a string quartet, at the end, each of the four will sit on a ball on a low stool.

**9. Accents on 1:** Emphasise the first beat in 2, 3, 4 and 5 time with a strong gesture in relation to the partner. Two lines facing on opposite sides of the room. The active person is in a corner at the head of the line and the partner who is diagonally opposite. They must start together without counting in and move round the room following a semi-circular floor-track to join the tail of the same team. On the way they must put a strong gesture on the first beat of the music heard which is in 4/4. When they express these accents they should take account of the partner, looking at them or pointing to them or away from them from time to time. Subsequently they start together and put an accent on the first of three beats then the first of five beats against the music. Finally, one is in three and the

other in five. They must meet in the centre and clap one another's hands when the first beat coincides in both metres (after 15 beats). They must also respond to the style of the music. I often use *Call me Al* by Paul Simon and the first Allegro of *Concerto Grosso no. 6 in G minor* by Handel. This exercise creates feelings of poly or cross-metre and requires partner-work, timing, clarity in continuous movement, holding one's rhythm and motor-preparation of the accent.

**10. Accents in 5:** 2 lines face one another across the room. Partners are opposite one another. To Brubeck's *Take 5* they cross the room moving only on the beats the teacher calls out. For example: Only on 1; 1 and 5; 1-2-3; 4-5; 1-3-5; only on 4; Line A moves on 1-3-5 while line B moves on 2 and 4. They should interact with their partners as they go. When they reach the other side the teacher calls out new beats to move on. This requires control of starting and stopping and, subsequently, being able to move from a point/place in space and time to a point/place or space in time. Requires partner-work and develops clarity of rhythm when following through to the next point/moment.

**11. Dissociation Exercises:** These exercises are part of the panoply of co-ordination exercises used in DE and include the polyrhythmic and complementary rhythm exercises such as Ex. 12 and 13; two-against-three and other cross-rhythm exercises and preparatory exercises such as Step beat 1 and clap beats 2, 3, 4. At a signal reverse parts: Clap 1 and step 2, 3, 4.

**12. Bass follow:** Exercise in hearing the bass and other parts. Students pick out the rhythm of the bass or lowest part of music played live or on CD and step it. They could also be asked to pick out another part, such as that of a particular instrument.

**13. Two-part, treble and bass follow:** Exercise in hearing two parts. Students step the bass played and clap the treble. At first simple note values are played. Eventually cross-rhythms and polyrhythms are added. At a signal or when the music changes, the parts change over – often the same rhythm but with the parts swapped over so that the teacher can see if the students hear two voices or a composite of the two. The exercise may lead to a full polyrhythm of 1 or 2 bars in length.

**14. Complementary rhythm:** Exercises in measuring time. In these exercises only one short rhythm pattern is played.

**a. With a partner** – requires co-operation and precision. One person moves on the rhythm played and the partner fills in the missing beats at crotchet or quaver level (in movement, on a drum).

**b. Solo** – requires good upper lower body co-ordination and develops it. The student steps the rhythm played and claps (or taps on a tambour) the missing beats. Change parts at a signal.

**15. Leading and following:**

**a. Sticks.** In pairs, leading and following. Each has a finger on a bamboo cane that is suspended between them. They travel together changing direction, speed and level and try not to let the stick fall. To succeed, each must feel the presence of the other at the end of the cane. If the one presses too little their presence cannot be felt. If one presses too hard they will not be flexibly responsive to the movements of the other. The wrist, elbow, shoulder, ribs and spine must all remain responsive. They then take it in turns to lead and to follow showing the phrase lines of the music, changing leader every phrase or leading a whole piece. They also show the dynamic level of the music by travelling faster when the music becomes more intense. Since students will always choose the dominant hand, the other hand should also try to use the stick, the non-active hand and arm needs to follow the movement of the body in a relaxed way and the hips should stay under the shoulders. Useful piano repertoire for this exercise includes simple Schumann pieces such as *Am Kamin* or *Trallend* and similar pieces that have a clear, legato melody in a singing style. Recordings may include songs and arias, for example Handel *Where'ere you walk*. Pieces for wind instruments and bowed strings are also useful, such as Saint-Saëns' *Le cygne*.

**b. parts of the body.**

**i.** The pair are joined at the elbow (ear to shoulder; wrist to knee; back to back) and move/change shape or travel together, eventually with one person leading. the exercise may be set up so that, joined at the elbow, they travel following a piece of smooth music. When the music reaches an arrival point or climax they lean into one another and push apart. Travelling alone and maintaining their line of movement they seek a new elbow/partner to join up with.

ii. Leaders may use hands arms or any part of the body they like to guide the partner. The exercise may be set up so that roles change with every new phrase or with every new impulse.

#### **16. Duration and sustained, continuous movement exercises with elastic and scarf:**

**a. With the scarf.** Throw it up and watch it descend while descending with it to the ground. Spread the scarf out ‘on’ the front of the body and travel without holding it so that the scarf does not drop. Change direction without losing the scarf or gripping it in the fingers. Requires constant movement and anticipation when changing direction (for example letting the forearm sweep it up when going backwards).

**b. One large elastic.** A large, circular piece of elastic is shared by the group, each participant holds on to it and each in turn changes the shape of the elastic by moving smoothly for the specified duration. The durations could be the same for the whole group (everyone has 4 beats), changed at a signal or according to a pattern

**c. Pass the elastic.** An exercise in sustained, continuous movement. Group-members take different positions (standing, kneeling sitting, lying) in a circle. One or more circles of elastic are passed from person to person. The elastic must remain under tension and control and never sag nor should it ever ‘ping’. In many lessons I use *Spiegel im Spiegel* by Arvo Pärt.

**d. Elastics in Pairs/Threes.** A duration exercise. A circle of elastic is shared between two people (or fixed to a barre or other stable support). Only one person moves at a time changing the shape of the elastic within the constraints offered by the partner (occasionally both/all may be asked to move)

#### **17. Phrasing exercises (Ball, scarf and other objects):**

**a. As a group.** The class is spread out and the one whose turn it is must travel with the object and give it to someone else at the end of the musical phrase. Most importantly they should not mark beats but show the legato line.

**b. As a pair.** Leading and following using sticks (Exercise 14a) or leading and following from different parts of the body (ex 14b). The exercise may be developed so that the two are not in constant contact and the leader focusses on showing the phrase opening or cadence on the partner. Repertoire includes recordings of arias and songs and short instrumental pieces.

**c. Alone.** The performer shows the phrase structure, dynamics and quality of a piece of music with or without an object. Such performances will include changing direction with every new phrase, showing thematic repetition and responding to questions such as where the music travels (towards/away from the listener/audience). The space of the studio is conceived as a dramatic space in which the music deploys itself in time and space. This exercise is essential in the preparation of DR. The repertoire used is usually lyrical in character.

**d. Chair pieces.** The performer(s) create an event per phrase of the music with/in relation to a chair. Repertoire example: Schumann *Am Kamin*.

**e. Cadence-spotter.** Chairs or hoops are spread out in the room. Participants travel with the music and sit on a chair or get in a hoop at every final cadence and create other kinds of relationship with the chair/hoop for non-final cadences. Repertoire example: Beethoven *Symphony No.1 First Movement*.

**18. Using materials:** Preparatory exercises with materials, touching and moving them in various ways. In one such exercise with a scarf is described above (16a). Other material used for their ‘handlability’ and the useful feedback they afford include elastics made from waistband elastic sewn into large circles, RG Balls, tennis balls, beanbags, hoops, claves, sticks, tambours, balloons, ribbon wands and other objects that make a sound or have inviting tactile or visual qualities or move in an interesting way.

**19. Ball rhythm piece:** A group creative piece with no music using RG balls and with certain ‘rules’ specified by the teacher in advance. There must be a change of metre, theme and structure.

**20. Floor exercises:** Occasionally we work on the floor to increase awareness of the back, shoulders, hips, weight of the arms. Changing the relationship to gravity and eliminating the need to engage postural muscles to stand can allow these other parts of the body to release and begin to operate differently.

**21. Beat and step:** Students step the rhythm pattern played by the teacher and beat time using Dalcroze’s full-arm beating patterns (see source). This may be followed by writing the rhythms down (rhythmic dictation).

**22. Harmonic motion:** Students respond to intervallic or harmonic changes by showing how the chord feels to them in their body or moving in relation to one another.

**a. What does this feel like?** Showing how an interval, triad or other chord feels in their body. What does it make them want to do? (Stretch out, close up, make a symmetrical shape, twist and so on)

**b. Who moves?** Students are in a pair facing one another, one representing the lower and one the higher note of an interval played harmonically. The teacher moves one or both the notes and the students move towards or away from their partner according to where the note they represent has gone relative to the other note. They may also show what the resulting, new interval feels like in the body.

**c. Triads. Like the previous exercise but in 3 parts**

**d. The chord waltz.** Students waltz around the room patsching<sup>299</sup> thighs if the teacher is playing chord I, pushing arms upwards above their heads for chord V and pushing arms out to the side for chord IV. The exercise can include modulation as in “the 4 chairs exercise” in which chairs are placed in the space representing the Tonic, Dominant, Subdominant and Relative Minor keys. Students must then waltz around the appropriate chair and show the 3 chords in relation to that key. This exercise often challenges those with perfect pitch or whose aural understanding relies heavily on reading.

**23. Being like, being opposite:** Students express the music heard. At a signal they express a sensation opposite to the music played. There may be many ways of being ‘like’ or ‘opposite’/ ‘different’ so the exercise provides a useful way of interrogating the music. The exercise uses music that remains in the same mood for long enough for the students to connect with it and show it , changes gradually or occasionally changes suddenly.

**23a. Staccato-Legato:** In pairs. One changes shape very slowly and very smoothly. The other looks for spaces in the shapes as they appear in order to place their own very sharp, staccato, rhythmic movements within them. At a signal “Hopp!”, without stopping, they change roles. At “change” the staccato people find a new., legato partner. Moving from one extreme to the other is very challenging for most students

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<sup>299</sup> Patsching is a commonly used term in music education for marking beats or rhythms by ‘patting’ or slapping the thighs or another part of the body.

**24. Dynamics:** Students show the dynamics or level of intensity of the music played by travelling faster when the music is more intense and slower when it is less intense. The goal is to be able to vary the dynamic level subtly and also to be able to show a high level of dynamic intensity without necessarily becoming tense oneself since the movement is released into open space.

**25. Headlights on the hips:** Students imagine they are an expensive car with low headlights on the crest of the pelvis and excellent shock-absorbers. They stream through the room very smoothly. Every now and again they drive over a bump and the leap is absorbed in the lower body so that torso hardly rises.

**26. Quick-reaction exercises:** These exercises are designed to tune up and tune together the senses and the muscular response and are probably unique to Dalcroze pedagogy. There are many different types of quick reaction exercise and some regular exercises (such as following treble and bass) may be turned into quick reaction exercises by adding a device or stimulus that has to be responded to immediately. Typical exercises include the following: a) the teacher establishes a walking tempo. If she calls out a number the class must sub-divide the following beat by that number. If the walk is crotchets and “2” is heard, they will step quavers on the next beat, for “3” a triplet and so on. A simple signal such as the word “change” or “Hopp!” might indicate that the class must double or halve their tempo, find a new partner, clap the rhythm their feet were stepping and step a new rhythm and so on. A second signal might indicate another type of change. In French the words ‘hopp’ ‘hipp’ are used for these signals which is why they are often referred to as ‘Hipp-hopp exercises’. Quick reaction exercises call for an immediate response and are one of the features of Dalcroze pedagogy that is effective at bringing students into the present moment.

**27. Moving a triplet through the bar:** In this exercise in 4/4 all the beats are crotchets except one which is a triplet. The triplet is moved onto different beats and the class steps the resulting rhythm pattern while beating 4 using large arm-beats. In this way they discover the effect of metre on rhythm pattern and the dynamic structure of the bar as each time the triplet is moved to another beat both it and the following slow beat (onto which it throws an accent) feel different. A triplet on 4 is anacrusic and rises and the subsequent first beat has a strong sense of arrival whereas a triplet on the first beat has

both weight and drive, throwing an accent onto beat 2 while the rest of the bar lightens off.

**28. “Follows”.** This type of exercise in interpreting unfolding events in improvised music such as adapting to different speeds, accents, rhythm patterns, constructing diverse pulse-layers or picking out voices from the musical texture on demand or maintaining tempo when the music stops is typical of Dalcroze pedagogy. Follows are often used at the start of a lesson to tune the participants in to the improvisation of the teacher and tune up their bodily response.



## APPENDIX K

### LIS DOONER: DALCROZE SUMMER SCHOOL 2006

The Dalcroze Society Journal, 2007, pp. 12-14.

# Dalcroze Summer School 2006

*By Lis Dooner*

I am something of a Dalcroze virgin, having just experienced enough in a taster session set up by my orchestra, to whet my appetite for the Summer School experience.

I am a flute player in the Scottish Chamber Orchestra. I joined in 1988 and love my job; we work with amazing conductors and soloists and perform in wonderful concert halls all over the world. The orchestra has an active and creative education department and I am very involved in their work.

Being in an orchestra is all about team work but there is a very strong, traditional, inbuilt, hierarchical system. As second flute I find that most musical decisions are taken by a whole team of people "above" me; the conductor, the leader, my principal flute etc. Fortunately I respect all these people and am generally happy to view these decisions in a positive light. I am a strong member of the SCO team. However, I think it is really important to care for and nurture the musician inside you and keep contact with that part of you that initially set you off on this wonderful journey of a life in music. It was this spirit that brought me to Canterbury.

I arrived in Canterbury with no preconceived ideas but feeling slightly nervous about the movement and rhythmic classes. We were welcomed on the first night by Cynthia and had a chance to make our first contact with our co-participants and what a great, friendly bunch they were. Weirdly, among all the people from all corners of the world, there was someone there from the village in which I live in the Scottish Borders!

I had chosen to play *Syrinx* by Debussy. It is a real gem of the solo flute repertoire and a piece I've been playing since my teens. I love it but recently have felt that my performance has become a bit "set" and I wasn't sure how to rejuvenate my reading of it. I played it through and felt that it went well. Karin asked me to play it while standing on the trampoline and suddenly my sound seemed to be released and grow much rounder and freer. The "audience" really noticed the difference. When we discussed this later we decided that it was a combination of two things;

firstly, being physically centred on the trampoline to keep my balance and secondly, having to move my breathing support lower down in the abdomen.

Then Karin helped me off the trampoline, gave me a ball and asked me to perform *Syrinx* again without my flute but using the ball to "show" the piece. This was daunting, and not something I could have even considered doing at the beginning of the week.

However, in for a penny... By now I was beginning to realise that this was an amazing opportunity, that I shouldn't mess about and just get on with it! So, I performed *Syrinx* with a ball, showing strong beats, sustained, legato sounds, light, airy phrases, moving through the space while "playing" the piece in my head.

Then Karin asked me to go back on the trampoline and play the piece again, this time interpreting what I had just performed with the ball. This was totally amazing. Through externalising this familiar music I felt I was rediscovering it. All technical problems were overcome by remembering the sensation of moving the ball through space. I no longer had to think, "I must remember to support this note and not go flat when I diminuendo". I simply remembered the energy required keeping the ball moving and my support mechanism locked in automatically.

This experience was made possible for me by the complete confidence I had in Karin. There was always the possibility that I would feel too vulnerable to reap the benefits, but I felt secure throughout and knew that Karin wouldn't let anything bad happen. Thank you, Karin. It would not be exaggerating to say that this was a life-changing experience.

Every day, both in my own performance and in my flute teaching, I am using skills learned on the Dalcroze Summer School. It has struck a nerve with me, both extending me musically and allowing me to access the deeper musician within.

Just one thing... I did receive an email from a new friend from the course asking, with respect to the Dynamic Rehearsal, "In the cold light of day, what the hell were you doing?" I think the answer would have to be, "Having a ball!"

## **APPENDIX L**

### **KATHRYN WILLIAMS: FROM STUDIO TO STAGE – MY DALCROZE JOURNEY SO FAR**

Dalcroze Society UK Newsletter, Summer 20014, Issue 6, p.4

## FROM STUDIO TO STAGE - MY DALCROZE JOURNEY SO FAR .....

Kathryn Williams is an American flutist currently studying for a MMus in Solo Performance at Royal Northern College of Music as an ABRSM Postgraduate Scholar. Originally from Ohio, she moved to the UK in 2007 to study with Peter Lloyd on a full scholarship at the RNCM and earned a BMus with first-class honours and a LRSM diploma with Distinction. Her current teachers include Wissam Boustany, Katherine Baker, and Richard Davis.

Kathryn made her concerto debut at the age of 16 with the Dayton Philharmonic. Early success includes winning the Central Ohio Flute Association Competition and being a recipient of an award from The National Foundation for Arts Advancement. More recently Kathryn was the second-prize winner in the 2012 British Flute Society Young Artist Competition and has twice won the RNCM concerto competition, which resulted in performances of concerti for flute and orchestra by Penderecki and Nielsen. Further to this she has performed Alwyn's Concerto for Flute and 8 Winds with the RNCM Wind Orchestra.

Kathryn is committed to a busy performing career of solo, chamber and orchestral playing and has recently appeared with The Hallé and Sinfonia Cymru. As part of her keen interest in outreach projects, Kathryn works with Live Music Now to deliver vibrant musical performances into a variety of environments including care homes and special-needs schools. She is also Musician in Residence at a local nursery school. Kathryn will commence studies on the prestigious International Artist Diploma course at the RNCM in September.

I remember first being introduced to Dalcroze nearly ten years ago as a high school student in Ohio. It was just a short taster session with a few simple rhythm and coordination exercises but as it was so different to any flute tuition I'd ever had, the memory has always stuck with me. Fast forward to now, in the second year of my MMus in Solo Flute Performance at the Royal Northern College of Music. When the option was open to take Dalcroze as part of my course this year, I was very keen to revisit it and find out what it's all about.

I had heard from some fellow students that they felt a bit self-conscious taking Dalcroze and being seen skipping and leaping across the room by their peers, but I felt the opposite. It was liberating to break free from the bounds of a typical day in a conservatoire of holing up alone in a practice room or sitting in a chair within an ensemble for hours. Using the entire space of the room to react to the music in a variety of contexts, I knew after the first session that this was going to benefit me.

In one of the sessions, I volunteered to perform Telemann Fantasia in A minor for solo flute. I played the first two movements for the class, standing normally. And then a trampoline was brought out! I had done some flute practice on a large exercise ball before, but never a trampoline. First, I bounced on the trampoline to really feel my feet connecting with it. Then, standing still on the trampoline, I played the introduction again. I was amazed how differently it felt to play, especially in my breath control, as my core muscles had to engage more than ever in order to stand steadily. The others in the class noticed the difference as well. The teacher then explained the concept behind Dynamic Rehearsal. I took a ball and had to 'act out' the piece, using only the ball and the space in the room. It took me a couple of tries to work out what was possible to do with the resources, but then it was a really remarkable way to completely integrate the phrasing with my body. I had to plan the phrases in advance to be prepared to leap, skip, spin, run, bounce the ball, and so on. The difference I felt in playing (and the class's feedback) was remarkable. After the session, I was able to visualise my 'plan' that I'd come up with when just using the ball and the space whilst playing. I felt increasingly confident in the way my phrasing was able to come across clearly – and this in turn helped me to memorise the piece.

Alongside the Telemann, I was also preparing the Alwyn *Concerto for Flute & 8 Winds* for a performance. As a concerto soloist, I wanted to feel secure in my ability to internalise pulse and be demonstrative with my back to the ensemble, and still be allowed a certain amount of freedom and spontaneity. An exercise which I feel enhanced my ability to perform as a concerto soloist was the passing of a very large elasticated band to Arvo Pärt *Spiegel im Spiegel*. We gathered in a circle and were told to seamlessly pass the band to the next person, keeping it taut at all times and performing the motions slowly and deliberately. This was a completely tangible way to experience passing of a phrase. All parts of the body had to be engaged in order to keep the band stretched, and we had to collaborate with the next person in order to pass it over. As the band got passed around the circle, people got more bold and creative with the means in which to pass it. I ended up rolling on the floor with the band across my feet and hands – whatever means necessary! In the Concerto, knowing which instrument has the line (or elastic band) is essential – as the soloist I am obviously meant to be heard the majority of the time, but very often it is in collaboration with another instrument. Standing with my back to the ensemble can impede my visual communication, so being very clear with my projection of rhythm and expression is crucial, and helps the conductor as well. I found, especially through these two exercises that I was able to keep my nerves under control, or rather use them in my favour, by putting that additional energy into the internalisation of pulse to allow me the freedom of expression while being clear to the ensemble.

I have found that my experiences with Dalcroze this year have affected my work and practice. I teach weekly music workshops in a local nursery school and have applied some of my Dalcroze training into the sessions, including body percussion, call and response, mirroring, and expressive movement. On the other end of the spectrum, this year I have also undertaken Brian Ferneyhough's *Unity Capsule*, a solo flute piece considered the most complex and problematic in the repertoire. I spent months unearthing and detangling the layers of dense notation, resulting in colour-coding the different instructions. The piece also requires me to 'destabilise' the way I play the flute, with many physical actions and a vocal line integrated into the part. I have found that, together with my intense study of the piece and weekly Dalcroze lessons, my coordination has improved and I find it more comfortable and natural to achieve the independent actions simultaneously. Exercises in polyrhythms and cross rhythms have benefitted me, with two rhythms performed at once, one in the hands and one in the feet, and switching on cue. Stepping the bass line while conducting also helped me to separate the lines, both mentally and physically. In *Unity Capsule*, the rhythm is also highly complex. I think that the exercises in emphasising the beat in different metre helped me have a strong feeling of pulse through the thicket of notes.

My MMus has just culminated in a final recital, in which I performed Telemann, Alwyn, and Ferneyhough. It's no wonder the pieces I have worked on in tandem with Dalcroze are the pieces I chose to programme on my recital. I'm happy to report that I was awarded a very healthy mark indeed. I am very grateful for the experience I've had on the course this year and I look forward to taking on even more in the future.

Kathryn Williams



All set up for the Ferneyhough!

Footnote: I attended Kathryn's final recital at the RNCM and was blown away by her musicality, phenomenal technical mastery and captivating communication. I certainly witnessed the 'coming together' of all of which she writes above. How wonderful to read of the impact of Dalcroze on the musicianship of someone at this level! BHJ

## **APPENDIX M**

### **NICOLA SPILLMAN: UN REPERTOIRE EN MOUVEMENT.**

Mouvements 5, October, 2015, p. 3.

# Un répertoire en mouvement

**Améliorer et approfondir l'étude du jeu instrumental à travers le mouvement corporel par l'entremise d'un foulard, d'un ballon, d'un trampoline... Inventaire d'une leçon de musique atypique**

par Nicola Spillman \*

Ce compte rendu est basé sur les ateliers *Dynamic Rehearsal (Répétition dynamique)* auxquels j'ai participé en Angleterre. Ces ateliers, animés par Karin Greenhead \*, utilisent des techniques fondées sur les principes d'Alfred Dalcroze. Karin Greenhead les a développés dans le but spécifique d'améliorer et d'approfondir l'étude du répertoire et du jeu instrumental. C'est ce qui m'a déterminée à entreprendre la formation professionnelle Jaques-Dalcroze. Durant la session, l'instrumentiste joue un extrait d'un morceau. Il s'agit alors d'entrer dans un processus : travailler la pièce dans l'espace sans instrument, à travers le mouvement. Répéter une pièce de cette façon révèle le lien entre l'oreille intérieure et la compréhension rythmique, et leur connexion avec l'expérience globale du corps en mouvement. En participant à ces ateliers non seulement comme instrumentiste mais aussi comme spectatrice, je peux témoigner de la transformation immédiate et significative que ce type de travail apporte au jeu instrumental, particulièrement lorsque l'on peut bénéficier du feedback d'un public.

## Se situer dans le temps et l'espace – Préparation à l'action – anacrouse

J'avais travaillé plusieurs semaines sur la 5<sup>e</sup> Sonate pour violon et piano de Beethoven op. 24 (*Le Printemps*) en vue d'un récital ; je la savais par cœur et la connaissais d'un bout à l'autre. Pourtant je n'étais pas très à l'aise dans mon interprétation d'un point de vue technique et aussi musical, ce qui me rendait anxieuse, et je ne savais comment dépasser ce stade. C'est à ce moment-là que Karin m'a dit qu'il était possible de travailler le répertoire en mouvement dans le cadre du *Dynamic Rehearsal*. Un peu tendue, j'ai commencé par jouer l'exposition avant de me retrouver avec un foulard entre les mains à la place de mon violon, munie d'instructions claires, quoique surprenantes : «Peux-tu me montrer avec ce foulard comment tu entends la musique se déployer dans l'espace?» D'abord hésitante, le fait de regarder ce foulard dans mes mains m'a donné tout à coup le sentiment d'être présente. Je n'avais pas le choix, ni le souci de mon instrument ou de la partition : il ne me restait plus que cette présence du corps, ici et maintenant. À partir de là, il m'a été possible d'écouter et de ressentir de l'intérieur. J'étais en équilibre entre ma propre représentation auditive de la pièce et l'action. Mon toucher a été réveillé par la texture et la qualité du foulard, qui prenait vie au moindre de mes gestes. Ce carré de soie a répondu aux questions importantes et élémentaires qu'il a lui-même suscitées : «Comment ce morceau se déploie-t-il, et qu'est-ce qu'il me fait ressentir?» J'ai réalisé alors que je commençais à écouter non seulement avec mes oreilles et mon intellect, mais de tout mon corps. Et c'était une écoute nouvelle et profonde.

## Devenir la pièce – Se projeter à travers le temps et l'espace

Ce qui s'est produit ensuite se situe à la fois au niveau corporel et au niveau mental. J'ai commencé à traduire silencieusement ce que je chantais dans ma tête à travers le foulard et le mouvement de mon corps. Ce qui m'a permis de projeter mes idées musicales à travers le temps et l'espace, de créer et d'amplifier l'image matrice du morceau. J'essayais de montrer spontanément comment j'entendais la pièce ; mon écoute intérieure guidait mon mouvement. Peu à peu, je suis littéralement devenue la pièce et ça ressemblait à une improvisation, risqué, excitant et maladroit à la fois. Pour la première fois, j'ai réalisé à quel point le mouvement aidait à mesurer combien de temps et combien d'espace m'étaient nécessaires pour une phrase, une note ou un soupir. C'était bien davantage que juste une question de «compter les temps».

## Interaction – Communication avec les autres dans le temps et l'espace

À travers ce processus, l'interaction et la communication avec le public sont devenues une réalité tangible. Oserai-je l'inclure dans mon propre espace ? Va-t-il me recevoir ou me rejeter ? «Regarde ton public ! Montre-nous ce foulard !» En matérialisant le jeu au moyen du foulard, il m'a été possible d'affronter le public, de m'en rapprocher, de donner et d'échanger avec lui. Dès le moment où je me suis rendu compte que le public faisait lui aussi partie du morceau, j'ai pu surmonter mon trac. En bougeant, je me suis oubliée : j'étais dans l'action.

## Répétition – Forme – Mémoire

J'ai dû alors répéter le même passage deux ou trois fois en faisant attention d'utiliser les deux mains pour jouer avec le foulard, avant d'effectuer le même exercice avec un ballon, ce qui change complètement la qualité du mouvement sans que rien ne soit imposé pour autant. Les choses se sont alors inscrites dans ma mémoire non seulement de façon auditive, mais musculaire.

## Elasticité musculaire – Acuité rythmique du corps et de l'interprétation

L'étape finale du stage consiste à reprendre l'instrument et à jouer le même passage, mais d'abord... j'ai dû monter sur un trampoline et rebondir ! Il m'a fallu immédiatement réajuster ma posture pour trouver mon équilibre, mais peu à peu mon corps s'est adapté à cette élasticité, spécialement au niveau des chevilles, des genoux et des hanches. Mon violon m'a été rendu, afin de mimer le jeu sans l'archet ; les doigts, la main, le bras entier se sont révélés agiles et malléables, tandis que le violon devenait un objet vivant et non un «poids mort» dans ma main. Ma technique était plus aisée et plus aiguisée ; le fait de bouger dans l'espace de tout mon poids semble avoir eu un effet étonnant sur la motricité digitale dont j'avais besoin pour jouer.



Quand j'ai finalement récupéré mon archet, (cette fois avec l'injonction : «Joue la pièce comme tu l'entends et comme tu la sens dans l'espace. Joue du foulard comme si c'était parfait !»), j'ai éprouvé la même sensation d'élasticité dans mon bras droit, une meilleure maîtrise et un meilleur rebond, ainsi qu'une sonorité plus profonde et plus expressive. Mon interprétation globale a pris davantage de caractère et d'expression et, plus important, j'ai commencé à m'amuser ! J'étais si surprise de ces résultats que j'ai décidé de profiter de la situation avec un autre passage dans le scherzo, que je n'avais jamais réussi à exécuter convenablement malgré de nombreuses répétitions : juste deux mesures avec un arpège ascendant rapide, mais il y avait un *diminuendo* de *forte* à *piano*. C'était comme si j'envoyais le mauvais message à ma main dans un langage qu'elle ne comprenait pas. Lorsque j'ai tenté ce passage devant Karin et la classe, elle m'a suggéré : «Joue-le de nouveau, mais cette fois imagine que tu quittes la salle à reculons». Ce que j'ai fait, et ça a marché à la perfection. Du moment où mon cerveau avait reçu une image claire du mouvement dans l'espace et le temps concernant le corps entier, mes doigts savaient exactement comment l'exécuter. ■

\* Violoniste et enseignante (Fribourg), Nicola Spillman a étudié la musique à l'Université de York (1993-1995) et le violon au Royal Northern College de Musique de Manchester, où elle a pris ses premières leçons de rythmique avec Karin Greenhead. Suite aux ateliers de Répétition Dynamique, elle est actuellement étudiante en Licence et poursuit ses études de rythmique à l'Institut Jaques-Dalcroze de Genève et à Londres.

## APPENDIX N

### INTERVIEWEES' PROFILES

<b>Name</b>	<b>Elisabeth Dooner</b>
M/F	F
Nationality	British (Scottish)
Instrument	flute
Profession 2019	former flautist, Scottish Chamber Orchestra. Freelance teacher and performer
Date of Birth	1949
Date of Interview	2013
First DE experience	2006
First DR experience	2006

<b>Name</b>	<b>Finlay Hare</b>
M/F	M
Nationality	British (Channel Islands)
Instrument	Violoncello
Profession 2019	Professional cellist, Norway
Date of Birth	1994
Date of Interview	2016
First DE experience	2013
First DR experience	2014

<b>Name</b>	<b>Chui Tan Lee</b>
M/F	F
Nationality	Chinese (Hong Kong)
Instrument	violin – classical (also plays piano)
Profession 2019	former violinist and violin teacher. Family therapist, Seattle USA
Year of Birth	1969
First DE experience	2000
First DR experience	2012
Date of Interview	2012

<b>Name</b>	<b>Kai Liu</b>
M/F	M
Nationality	Chinese
Instrument	piano - Classical and jazz.
Profession 2019	teacher of music education, Beijing, China. Completing Diplôme Supérieur, Institut Jaques-Dalcroze, Geneva.
Date of Birth	1983
Date of Interview	2012
First DE experience	2009
First DR experience	2010

<b>Name</b>	<b>Sara Salloum</b>
M/F	F
Nationality	British (Ukraine/Lebanon)

Instrument	guitar
Profession 2019	now completing training at RNCM as a lutenist.
Date of Birth	1996
Date of Interview	2015
First DE experience	2013
First DR experience	2014

**Name** **Rebecca Spencer**

M/F	F
Nationality	British (English)
Instrument	viola
Profession 2019	Viola/violin player. Classical and folk repertoire (also plays piano). Teacher of DE and strings. Completing Dalcroze Licence.
Date of Birth	
Date of Interview	2015
First DE experience	2004
First DR experience	2005

**Name** **Chris van de Kuilen**

M/F	M
Nationality	Dutch
Instrument	piano
Profession 2019	Accompanist and teacher, Fontys University.
Date of Birth	1980
Date of Interview	2016
First DE experience	2003
First DR experience	2003

**Name** **Anne van Tilburg**

M/F	F
Nationality	Dutch
Instrument	Mezzo-soprano
Profession 2019	singer
Date of Birth	1976
Date of Interview	2016
First DE experience	2016
First DR experience	2016

**Name** **Kathryn Williams**

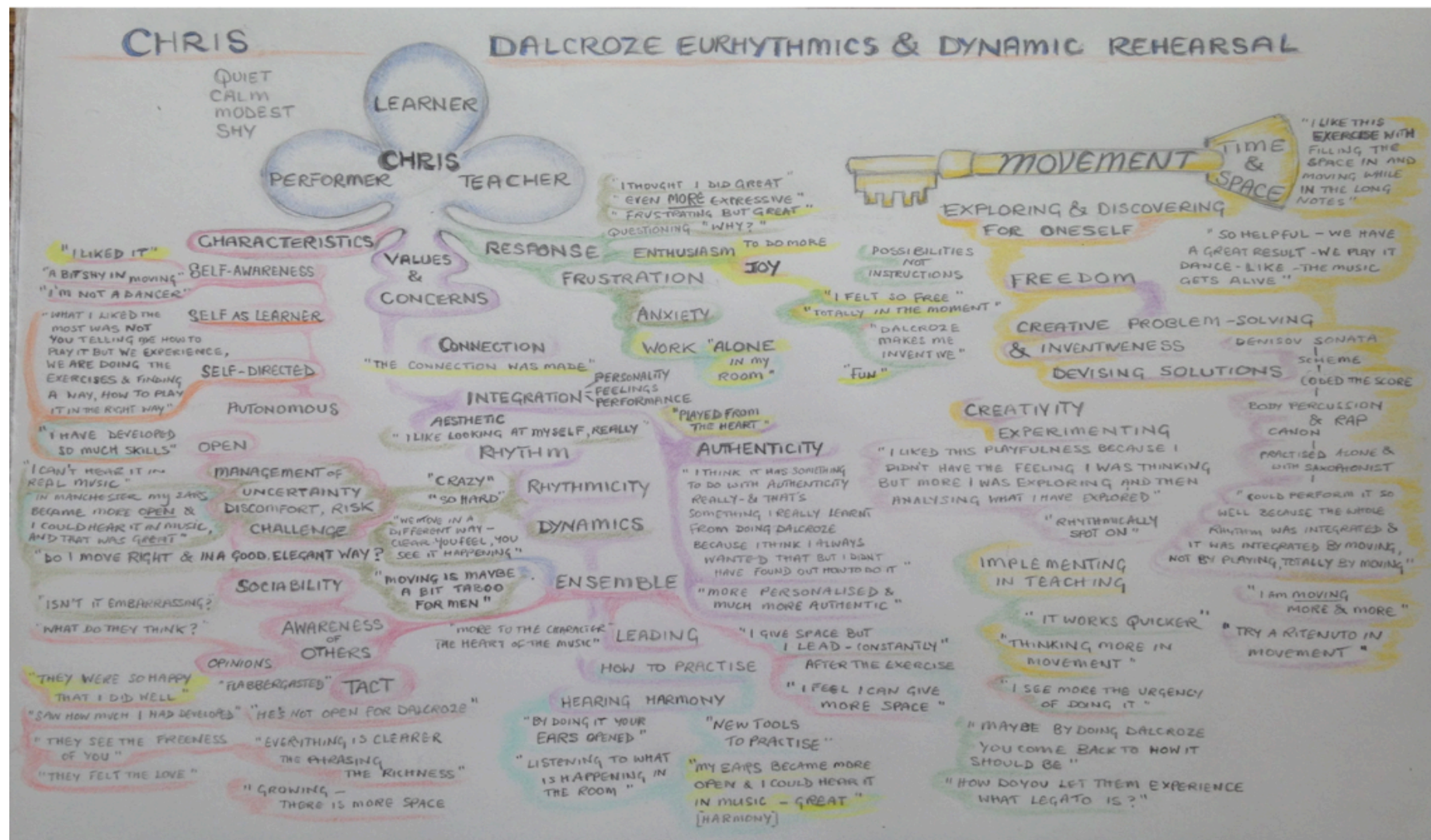
M/F	F
Nationality	American
Instrument	flute
Profession 2019	professional, freelance flautist with a particular interest in contemporary music and extended techniques. Teaches a range of pupils using Dalcroze methods with a range of pupils. Doctoral student.
Date of Birth	1987
Date of Interview	2016
First DE experience	2013
First DR experience	2014



## APPENDIX O

### **Figure App. O.1.** Map: Chris van de Kuilen.

Some of the ‘pearls’ of his interview mentioned in Chapter 4 can be seen within speech marks and highlighted in yellow.



## APPENDIX P

### **Specific Learning Difficulties Or Differences (SpLDs) As they relate to Anne Van Tilburg's Interview and my teacher's observations In class.**

“SpLDs affect the way information is learned and processed. They are neurological (rather than psychological), usually hereditary and occur independently of intelligence” (British Dyslexia Association, Feb. 3<sup>rd</sup>. 2019. Dyslexia and co-occurring difficulties: overview)

1. Difficulties with information processing and slow processing speed.
2. Memory, and sequencing.
3. Developmental Co-ordination Disorder (DCD) or Dyspraxia: difficulties with co-ordination and learning new skills.
4. Attention Deficit Disorder (ADD): problems with maintaining focus, distractibility, poor listening skills.
5. General:
  - a. Poor working memory
  - b. Over-loud speech
  - c. Difficulties in estimating the passage of time
  - d. Weak listening skills
  - e. Limited attention span and ability to maintain focus
  - f. Impaired ability to screen out background noise or movement
  - g. Sensation of mental overload and switching off.

(Source: British Dyslexia Association [www.bdadyslexia.org.uk/dyslexia-and-specific-difficulties-overview](http://www.bdadyslexia.org.uk/dyslexia-and-specific-difficulties-overview), downloaded 3 February 2019)

## APPENDIX Q

### MY MAP AS TEACHER – RESEARCHER

My map-of-me-as-teacher-researcher shows how these two aspects of me-in-this-research are interlinked. I have presented each identity in mirror-form of the other in content and colour and from four points of view in which two are split as follows:

Green	Advantages
Grey	Constraints
Red/Yellow	Likes and Attitudes
Purple/Blue	Desires and Goals

The left field represents me-as-teacher. I have coloured it a warm grey and this field generally lies in the yellow or warmer side of the spectrum to convey the earthed quality and engagement with the bodily, material world that a practitioner of DE requires. For example, the Advantages field has a yellow-green colour.

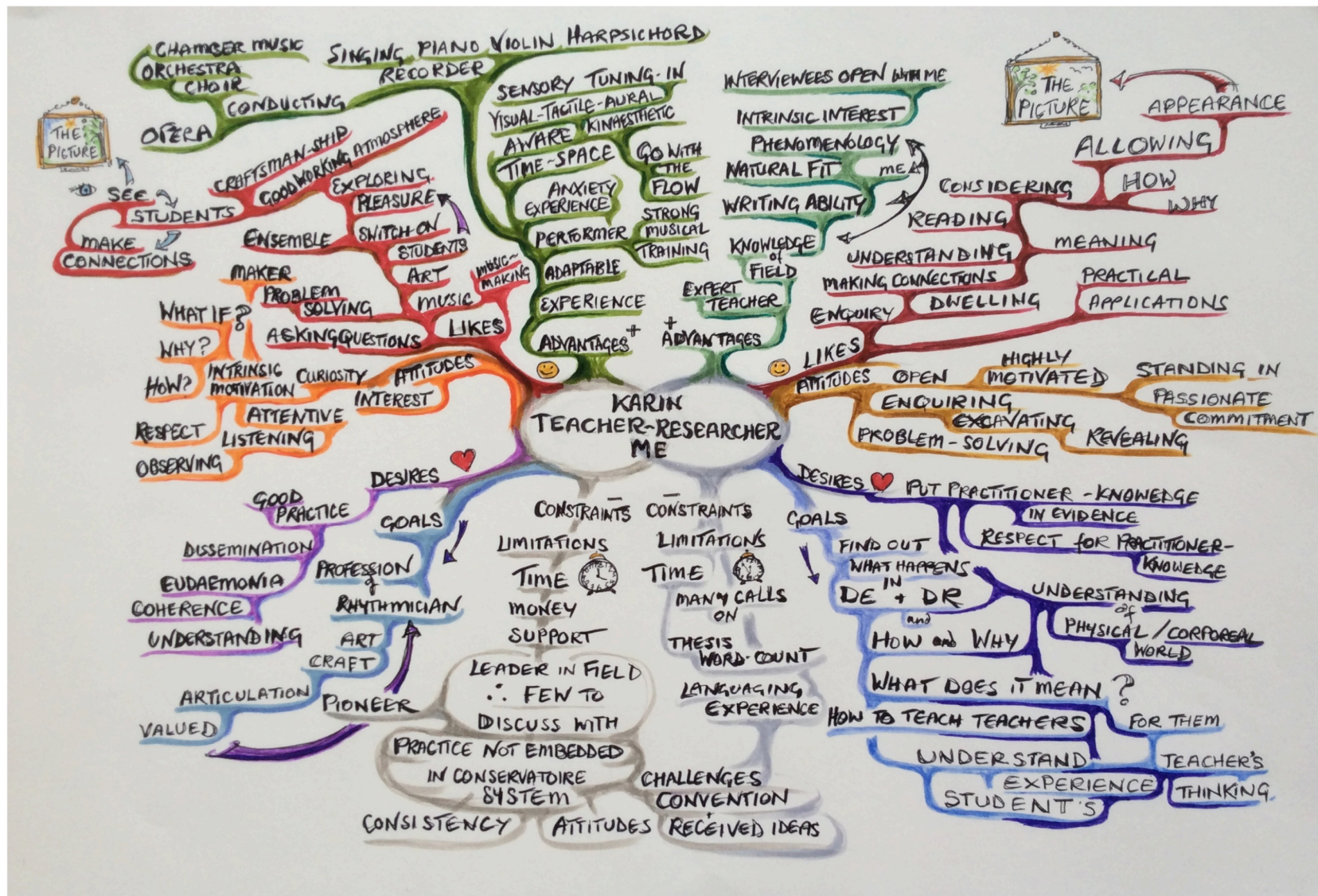
The right field represents me-as-researcher. I have coloured it in the blue or cooler side of the spectrum to convey the distance required for research, the epoché and the process of bracketing. Here, the Advantages field has a blue-green colour.

This map is a process of thinking and discovery, analysis and emergent perceptions – the moving hand moves the mind as Pallasmaa says. It includes what I have long felt but could not articulate: my discovery during this research that I am not a verbal thinker – understanding and cognition come to me in feelings, intuitions, pictures. I then search for words to describe these – hence my need to “see the picture” first. This is shown on both sides of the map.

Since my own process of discovering meanings for myself requires suspending time and pondering, I would have liked to include white space in the pages of my thesis as “thinking-time” for readers but was advised that this might not be understood so I have not done it.

**Figure App. Q.1.** My map as teacher-researcher (see below)





## **APPENDIX R**

### **MOVEMENT IN DE AND DR: HOW IT FITS TOGETHER**

This is a working map for thinking. It looks at how movement in DR and DE may produce the knowledge and transformative experiences reported by participants and theorises about this based on Sheets-Johnstone's ideas about dynamic qualities anchored in movement (which takes place in time and space. It looks at how responses to what is experienced feels right and why this might be so. This could be because the alignment of sensory integration with intention, emotion, cognition, other feelings and with personal meaning and values produces a clearer sense of self, autonomy, agency, epiphanies and eudaemonia and considers that this takes place as a result of a combination of improvisation in movement and with others that is rhythmicised through music. Below the map a description is provided to help readers 'read' the map and to show how I theorise about the findings. A future, illustrative map should be made to show the important shift from spontaneous to intentional movement and its effects more clearly.





Figure App. R.1. Movement in DE and DR: How it fits together

Self-movement with its dynamic and energetic qualities is anchored in time and space. These personal movement experiences are rhythmicised by music and take place in connection with others. The student responds to what is lived or undergone (felt kinaesthetically, aurally visually, tactilely, somatically) both in movement and emotionally. Tuning in with time, space, music, others feels right because there is an integration of the sense that fosters learning (I move, I do, I can do and a sense of agency). A shift from a spontaneous movement response to an intentional movement

response allows ‘Eureka’ or ‘Aha’ experiences: knowing that one knows and knowing that one can know. Everything comes together and makes sense. Agency, intention, emotion, cognition and other feelings come together to reinforce a sense of self, autonomy and further agency. At the same time, epiphanic experiences that are personally meaningful for the student and are connected to personally held values and what matters.

The sense of self, epiphany, autonomy and agency combine to enhance the students feeling of being alive, able to carry out intentions (I will), able to discover, create, learn all within the social context of the class or performance and lead to eudaemonia – flourishing.



## APPENDIX S

### THE ICON OF COMMUNITY: RUBLEV'S ICON OF THE HOLY TRINITY



**Figure App. S.1.** *The Holy Trinity* (also known as *The Hospitality of Abraham*), Andrei Rublëv, 1410

## Supplementary material: Copies of Greenhead (2016), Greenhead & Habron (2015) and Greenhead, Habron & Mathieu (2016)

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### A&HHE Special Issue August 2016

## Becoming music: Reflections on transformative experience and the development of agency through Dynamic Rehearsal

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*Royal Northern College of Music*

### *Abstract*

Dynamic Rehearsal (DR) is a way of clarifying interpretation and improving performance influenced by the ideas of Jaques-Dalcroze and developed experimentally by the author. It has been demonstrated internationally with singers and instrumentalists of all ages, beginners and elite performers who frequently describe it as a transformative experience. The underlying premise of DR and Dalcroze Eurhythmics (DE) out of which it grew is that music originates in the body and bodily movement and that musical participation of all kinds is a foundationally corporeal, personal and social event. These claims relating to the nature of music and musicmaking are supported by a wide range of philosophers, psychologists, educationalists and neuroscientists. In this paper a brief description of DR and an account of the experience of one performer are followed by the author's reflections on the contribution of various elements of the DR process to its perceived effectiveness.

### *Keywords*

musical performance, actual and imagined movement, rehearsal techniques, Dalcroze, embodiment, flow, inner hearing and feeling, agency, sensory awareness, personal knowledge

### *Background*

The notion that experience, perception, action and cognition are grounded in the body has been asserted by both philosophers (Merleau-Ponty, 1962; Sheets-Johnstone, 2011) and neuroscientists (Damasio, 2000). According to Wayne Bowman (2004) the nature of music and musical activity offers support for these assertions that is both unique and compelling. Sound strikes the eardrum and penetrates the body tissue through to the bone. With or without our permission it vibrates within us, reminding us of our living, sentient nature; in the presence of music we are by music 'ensounded' (Greenhead and Habron, 2015:104). In daily life we gesture; we walk and breathe in rhythms of walking and breathing; we communicate and converse with others in dialogues that have phrase, cadence and structure (Malloch and Trevarthen, 2009). To our 'musicking' (Small, 1998) we bring the experience of our senses, nerves and

muscles and recall sounds and rhythms experienced elsewhere. Philips-Silver (2009) claims that music's audible and bodily motions are, in fact, constitutive of one another.

Given music's innateness and 'profoundly kinaesthetic' nature (Rabinowitch et al, 2012:113) one would imagine that performing music would come naturally to everyone and in some cultures this is evidently the case as Blacking's study of the Venda shows (Blacking, 1973). Paradoxically, however, many who aspire to perform in the western classical tradition suffer from muscular tension and pain and feelings of shame and inadequacy typical of performance anxiety (Kenny, 2011; Steptoe, 2001). Kingsbury (1988) observes that the pressures of training at an elite level may result in a loss of joy in music-making, while according to Gaunt (2010) the intensity of one-to-one tuition may inhibit the development of self-responsibility and an individual, artistic voice. Difficulties with musical perception, rhythm, ensemble and communication are common experiences of even highly trained students (Greenhead, 2008), all of which suggests that for many, musical performance has become disconnected from the musician within.

This paper presents a way of using music's innately motional, kinaesthetic and social nature to address musical performance issues. An outline of the approach, some techniques used in a first lesson and the response of a participant for whom it was a life-changing experience are described, followed by observations and implications for the education of musicians.

### *Dalcroze Eurhythmics (DE)*

The corporeal and motional nature of music and musical participation provides the basis for DE[i] – the method designed by Emile Jaques-Dalcroze to tune up and tune together all the faculties, corporeal, emotional, intellectual, and volitional of his students with a view to their combined artistic, personal and social development (Jaques-Dalcroze, 1921). In the context of this article, the influence on him of the Belgian virtuoso violinist Eugène Ysaÿe (whose accompanist he became in 1898) is particularly interesting. On one occasion Dalcroze found him in his room jumping and punching the air with his fists in an attempt, he explained, to get Vieuxtemps' Polonaise inside him (Christen, 1946:78, footnote). 'The sound vibrations must penetrate us entirely right down to our viscera and rhythmic movement must enliven all our muscular system, without resistance or exaggeration' (Ysaÿe in Jaques-Dalcroze, 1942:44).

### *Dynamic Rehearsal*

DR is an application of Dalcroze principles and practices to the rehearsal and performance of repertoire that I developed experimentally from 1992. It has been demonstrated internationally with a wide variety of instrumentalists and singers and consists of four phases. During the first, preparatory phase (DE: rhythmics), the perceptions and techniques to be applied in DR are learnt in rhythmics classes. These



include the study of music and its elements (such as rhythm, phrase, dynamics), ensemble skills and projection (Greenhead, 2013, 2014; Greenhead and Habron, 2015) through movement of the whole body in space and the use of materials – in particular the RG ball.[ii] These materials afford different kinds of sensory experience, provide instant feedback to the user and assist in the development of co-ordination and sensations important to interpretation, such as dynamics, emphasis, rebound and sustained line. Next, the performer is taken through an iterative process of rehearsing a chosen piece while standing on a trampoline (or sitting on a ball), and then improvising with an RG ball (or other material) in silent movement in the space of the room. During this process decisions must be made relating to how the music begins and how and where it moves *as the performer hears it*. This interpretation is shown with the moving ball to the audience. Thirdly, the piece is played again standing on the trampoline while imagining the movement done in the room. Finally, the process is repeated and new questions may be asked and variations in the rehearsal techniques applied after studying the score more attentively. The listeners (class-members or a wider public) are invited to say what they hear or feel and may be more aware of changes than the performer, who may find describing new sensations challenging. My aim is to enable performers to connect with and clarify their own inner hearing and feeling of the music and its movement and to project their ideas, feelings and intentions about the piece into the dramatic space to co-performers and to the audience. The ball is a tangible vehicle through which the music, heard in imagination, is expressed.

By way of a concrete example of this practice I turn now to the experience of a 43-year-old, professional violinist from Hong Kong, Lee Chui Tan, whose approach to musical performance and interpretation and experience of herself changed profoundly during and following performing for 30 minutes in a DR workshop on August 3rd 2012. The vivid experiences she relates contain many features commonly found among the responses of participants in these sessions, whether expressed verbally or in writing. (Bowtell, 2012; De Snoo Korsten, 2005; Dooner, 2007; Mathieu, 2013; Mayo, 2005; Orton, 2015; Spillman, 2005).[iii]

### *Lee Chui Tan: encounter and transformation*

Chui Tan began training aged 6, first in Hong Kong and subsequently in New York. Her training was ‘very traditional’, focused on rote learning and technical perfection with a view to taking part in international competitions. She is left-handed and connects tension problems in her right (bowing) arm to being forced to write with the right hand and to being given pieces to play that were technically and musically very advanced. Only while studying in Toronto for a Bachelor’s and then a Master’s degree, did she begin to sense that there was ‘another side to music’. Throughout her life she has been plagued by the feeling of ‘being a fraud and nagging questions

concerning playing the violin and the meaning of music which she ascribes to missing out on the enjoyment of music-making when young (Lee, 2015). These issues were to be addressed in unexpected ways when she started studying DE and especially in (DR).[iv] Of her first Dalcroze experience she reported suddenly understanding what music is and learning its language for the first time. In Dalcroze classes her movement gradually gained flexibility and fluidity and the difficulties with left/right-handedness diminished until she felt there was ‘no more right and left’ (Lee, 2015).

Chui Tan began her first DR lesson with a beautiful rendering of Elgar’s *Salut d’amour*. She jumped joyfully on the trampoline, but no sooner had she started playing again than she burst into tears. She felt as if she were ‘falling off a cliff into the violin’ and was amazed at the vibration, the sudden, warm and colourful sound and a new tempo that ‘made sense’. Finally she said “I was in sync. I was the music” and, anxiously at the end: ‘Will I find it again?’

#### ***Chui Tan’s account: interview and emails***

Four months later I interviewed her and asked her to describe how she felt about her playing before standing on the trampoline. Out of her bag she pulled a photocopy of Picasso’s *Harlequin with violin ‘si tu veux’* (Picasso, 1918). For her this represented being precise and recreating as accurately as possible what was written on the page while trying to ‘be musical (Lee, 2012).

To illustrate her feelings when playing on the trampoline she produced *The triumph of music* (Chagall, 1966) to convey colour, movement and fluidity. Previously, she had struggled to bring out the beauty and passion of the music, Now there was a sudden ‘very scary’ increase in vibration, volume and tone colour. Everything shifted. She could both forget and be herself, free from the compulsion to obey the page. ‘Tears of joy’ followed the sensation of movement and sound ‘in sync’ with what she felt (Lee, 2012). Later she was able to return to the score and produce ‘a more living . . . instead of a forced interpretation’ and to ‘have a conversation with the pianist instead of just trying to be beautiful’.

#### ***Working with materials***

Working effectively with the ball takes practice. Supporting and controlling its weight, bouncing and throwing or guiding it smoothly through space requires coordination of the larger muscles as the performer tries to create the moving sensation of the music heard inwardly. The simultaneous tactile, kinaesthetic and visual feedback received while working in this way confirms whether or not her actions correspond to what she intends and enables instantaneous adjustments. The awakening of all Chui Tan’s senses and her awareness of different parts of the body helped her to pay more attention to arrival points and the pace of the music (Lee, 2012) As she started to see the piece as a whole instead of note-by-note, bow-shake diminished and the tonal and dynamic range acquired many different colours. Colleagues said she had become “a completely different person!” while playing a Beethoven Sonata in which the marked

dynamics and articulations seemed unnatural, she had an ‘epiphany’ realising that ‘there must be a meaning, a gesture to each of these markings. She used DR techniques to investigate the music and the bowing and markings in the score made sense (Lee, 2013).

### *Personal knowledge and transformation*

Leading to joy, feelings of freedom, agency and self-confidence seems confirmed by Chui Tan who was able to approach the written score ‘in a new way’ and to experiment for herself. A change in her priorities put music and phrasing at the head of the list. During a public performance she suffered neither physical pain nor feeling of inadequacy, the music made sense and she felt a strong connection with the audience (Lee, 2013).

‘I felt present . . . my touch was awakened . . . little by little I became the piece and it was like an improvisation . . . I forgot myself. I was in the action (Spillman, 2005).’

### *Becoming and agency*

‘ . . . you are the music while the music lasts’ (Eliot, 1963:213). The epiphanic experience (McDonald, 2008) of ‘flow’ (Csikszentmihalyi and Custodero, 2002; Custodero, 2012) Chui Tan describes – of simultaneously becoming music, free and herself brought her both experiential knowledge of her own body and the realisation that the resources she needed to perform the piece were within her: she did not have to worry about losing them.

The events described here lend credence to Van Manen’s observation that practice does not ‘think’ the world but ‘grasps’ it, pathically, and consists of experiences that are primarily ‘relational, situational, corporeal, temporal, actional’. (van Manen, 2007:20-22). Such pathic[v] knowledge, he asserts, is the chief source of professional competence. The experience of a short DR session instigated a process of ongoing change in which Chui Tan was able to overcome both technical problems and performance anxiety. She became an independent learner and applied the DR techniques combined with her own insights to teaching and learning new pieces. She took ownership of her professional practice and improved it. Her account seems to confirm Maxine Sheets-Johnstone’s assertion of self-movement as ‘the originating ground of knowledge’ (Sheets-Johnstone, 2011:113) and that effective tapping into that resource may resolve many problems of a musical nature and beyond.

DE and DR offer practical and effective ways of addressing musical performance issues to those ‘who are willing and receptive to change, challenge and new learning.’ (Orton, 2015:5). In my experience significant factors that determine the range and depth of experience for performers in DR also include 1) sufficient previous experience of DE; 2), their current musical perceptivity and 3) their ability to focus on process and experience. Participants’ accounts suggest that DE and DR engages students with the embodied nature of music in a highly personal way that puts them deeply in touch with their own feelings and sensations, bringing them into the present

moment and that musicians would benefit from training in tactile and kinaesthetic awareness and movement expression. As participant's accounts of DR show, this is particularly effective when allied to aural perception, ensemble skills and creative decision-making.

### Footnotes

[i] A tripartite method consisting of Rhythmics, Solfège and Improvisation (Le Collège de L'Institut Jaques-Dalcroze (CIJD) 2011). Rhythmics is at the heart of the method.

[ii] Rhythmics Gymnastics ball.

[iii] All citations and quotations of Lee Chui Tan are used, as is her own name, with her permission and come from an interview conducted in Kowloon in December 2012 and subsequent email communications in 2013, 2014 and 2015.

[iv] Following graduation she freelanced in Toronto before returning work with the Hong Kong Philharmonic (1996-99) and Hong Kong City Chamber Orchestra (1999-2005).

[v] Pathic, from 'pathos' (Greek) meaning both suffering and passion, refers to that which is undergone and 'reside(s) or resonate(s) in the body, in our relations with others, in the things of the world, and in our very actions'

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## **Dalcroze Eurhythmics: bridging the gap between the academic and practical through creative teaching and learning**

John Habron, Karin Greenhead and Louise Mathieu

...a musical work is not a scientific thesis that one can peruse at leisure and analyse coolly. Music acts on the entire organism like a magic force that suppresses the understanding, and with an irresistible grasp, lays hold on one's being. The attempt to analyse this force, before having felt the impact of it, is to kill its very essence' (Jaques-Dalcroze, 1942, p.176)<sup>300</sup>

### **Introduction**

Pulse, movement, breath, gesture, rhythm, action and cadence, phrase and form, speech and song – these musical signs of our living being are part of our daily lives. Since infancy we have engaged in dialogue, listening, improvising, creating, and responding (Malloch and Trevarthen, 2009). These pleasurable and essentially musical behaviours form the basis of our creative communication with one another. We bring the experience and knowledge of the dynamic activities of our senses, nerves and muscles to the practice of singing and playing an instrument, to improvising, performing, composing and listening to music. Music is not only something we do, it is part of what we are. The sounds around us and those we make set sound waves in motion that, striking both eardrum and skin, pass through to the bone and vibrate in the whole body. When we imagine music we recall sounds and rhythms we have experienced bodily. That musical

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<sup>300</sup> Translation Karin Greenhead.

perception, understanding and performance are rooted in the body and need to be taught through active bodily participation was asserted by Jaques-Dalcroze from the earliest years of the 20<sup>th</sup> century (Jaques-Dalcroze, 1921/1967). He believed problems in music teaching, learning and performance arose owing to a dualistic view of mind and body and an over-intellectual approach, and so anticipated the anti-Cartesian critique that gathered strength during the 20<sup>th</sup> century (Greenhead and Habron, 2015; Jaques-Dalcroze, 1921/1967; Juntunen and Westerlund, 2001; Mathieu, 2010, 2013). Through observation, experimentation and dialogue with students and colleagues, Dalcroze developed a method of teaching and learning that became known as Dalcroze Eurhythmics (DE).<sup>301</sup>

For neuroscientists, philosophers and psychologists alike the body-mind – as an entity – is the locus of all perception, experience and knowledge (Damasio, 1999; Dewey, 1934; Seitz, 2005; Sheets-Johnstone, 2011). The indissoluble interpenetration of mind and body and their essential co-involvement is reflected in the corporeal and social nature of music-making (Bowman, 2004). The cross-modal and multi-sensory nature of music is underpinned by a functional connection between the brain’s auditory and sensorimotor areas (Chen et al., 2009). Herholz and Zatorre’s (2012) observation that neural changes result from the social interaction that usually accompanies musical activity suggests that motor experience and the kinaesthetic sense are closely linked to other senses, to time-based aspects of cognition such as sequencing and memory, and to emotion.

This chapter makes use of teaching materials, research on DE and the knowledge of experienced practitioners to show how the principles and techniques used in this practice address the needs of Higher Education music students in ways that are active, rigorous and creative and so bridge the gap between the academic curriculum and the making of music. We start by reviewing the role of the ‘mindful body’ (Sheets-Johnstone,

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<sup>301</sup> La rythmique Jaques-Dalcroze is called Dalcroze Eurhythmics in the UK. We refer to Émile Jaques-Dalcroze by his full surname and to the method as DE.

2011, p.501) in music learning and cognition, then provide an overview of how we conceptualise creativity in teaching and learning, showing examples of this in DE practice. We consider the usefulness of DE within HE and, finally, we share findings from three research projects in this context.

### **Learning through the mindful body: overcoming the Cartesian divide**

The Cartesian split between mind and body, subject and object, thinking and action, intellect and emotion, theory and practice is deeply engrained in Western thought and practice and affects our lives detrimentally. As a result, connecting the theoretical and performative in teaching and learning often presents seemingly intractable problems. Learning, attention, memory, decision-making and social functioning are all considered important in schools and are subsumed within and affected by emotion; ‘we feel therefore we learn’ (Immordino-Yang and Damasio, 2011, p.115). The emotional and social aspects of cognition are also important to adults in tertiary education and are prized in certain traditional cultures. Commentators on the African notion of *Ubuntu* emphasise its participatory ethics (Swanson, 2007) and how this fosters an understanding of what makes us human: not ‘I think therefore I am’ but ‘I am human because I belong, I participate, I share’ (Tutu, 1999, p.31).<sup>302</sup> *Ubuntu* resonates with Bowman’s observations on hearing: ‘to hear is always to participate, to be corporeally involved, engaged, positioned’ (Bowman, 2004, p.38). The notion of learning through the body is also fundamental to teaching traditional Japanese arts. Here, verbal instruction and the use of concepts are avoided as they are thought to distract the student from a whole-body grasp

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<sup>302</sup> “Ubuntu is short for an isiXhosa proverb in Southern Africa. It comes from Umuntu ngumuntu ngabantu; a person is a person through their relationship to others. Ubuntu is recognized as the African philosophy of humanism, linking the individual to the collective through ‘brotherhood’ or ‘sisterhood’. It makes a fundamental contribution to indigenous ‘ways of knowing and being’” (Swanson, 2007, p. 53).

of artistry. ‘The best learning relies on *taiken*, an experience gained through the body, and *karada de oboeru* – to remember through one’s body’ (Matsunobu, 2007, p.1107). Such active engagement with the world suggests the need for an ongoing responsive relationship with the objects of our experience – in short a ‘mindful body’ (Sheets-Johnstone, 2011, p.501) that is dynamically alive.

Bodily participation in music-making and learning are considered exceptionally effective ways of engaging creatively with the world, developing a sense of both agency and belonging, and constructing meaning and self-identity (Malloch and Trevarthen, 2009; Stublely, 1998). Bowman and Powell (2007, p.1101) assert that ‘all musical experience is embodied’ while Rabinowitch, Cross and Burnard hold music to be a ‘profoundly kinaesthetic activity’ (2012, p.113) that is both personal and social. All this suggests that to be effective, musical learning must address the whole person in a social context.

These ideas are commonplace in general education and in music education for children. The UK Office for Standards in Education’s report (Ofsted, 2012) declares the development of musical skills and understanding, and the quality of musical response to be fundamental.<sup>303</sup> For pupils to engage with music through movement, improvisation and rhythmic games is considered good practice in primary schools, where some of the best teaching includes ‘music-specific techniques such as Dalcroze Eurhythmics’ (Ofsted, 2012, p.19). However, this type of teaching is less present in Secondary or Higher Education. The reluctance to embrace body movement, sensation and emotional feeling as fundamental to musical participation is ascribed by Bowman (2004) to a deep-rooted mistrust, even suspicion, of the body originating with Plato and results in an exaltation of

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<sup>303</sup> Ofsted (Office for Standards in Education, Children’s Services and Skills) is a non-ministerial agency that regulates and inspects services providing education and skills in England  
<https://www.gov.uk/government/organisations/ofsted>.

the reasoning intellect and a failure to accept the embodied and feelingful nature of human beings and the way we relate to the world.

Tochon (2011) addresses the role of academic education in tackling the political and social effects of Cartesianism. Starting from Aristotle's philosophy of knowledge that leads to both practical and theoretical wisdom, he suggests a reconceptualisation of education across all disciplines and in particular of academic study. Tochon's views echo those of Jaques-Dalcroze who proposed that teaching should address the person holistically and that learning begin with experience rather than abstraction: 'theory should *follow practice*' (Jaques-Dalcroze, 1921/1967, p.63, emphasis in original). Jaques-Dalcroze's principles and method, properly understood and applied, could provide a paradigm of the reconceptualised role of academic study that Tochon proposes and so act as a bridge between the academic and the practical. Dewey observed the wide-ranging negative effects of using the mind without participation of the body as long ago as 1934 (pp.20-23).

While some researchers consider gesture an effective way of bridging the Cartesian split (Leman, 2010), and Peters (2004, p.25) suggests that an 'embodied curriculum' heals it, Stern (2010, p.15) proposes a 'domain of vitality dynamics' dependent on arousal systems, bodily movement in time and space, intention, and force or energy. He suggests that all engagement with the world depends on a dialogical and circular flow 'from movement at the local level to mental operations at the abstracted level, then back down to instantiation in movement at the local level' (Stern, 2010, pp.136-137). The notion of dynamic motion (physical, mental, emotional, intentional) is supported not only by neuroscience (Damasio, 1999; Hodges and Gruhn, 2012) and philosophy (Sheets-Johnstone, 2011), but also by researchers into learning theory who note that bodily being-in-the world is in-dissociable from social relatedness, emotional

responsiveness, and the capacity to imagine and think creatively (Boden, 2010; Jarvis, 2006).

All in all, research from many diverse fields supports to a remarkable degree the centrality of the body to all knowing and artistic engagement. This suggests that the arts, and in particular music, throw a compelling light on our understanding of what it means to be human. Our participation in them engages us in a process of becoming ourselves (Stubley, 1998) and this process is essentially creative. Situating the body at the centre of learning creates a shift from ‘I think, therefore I am’ (Descartes) to ‘I know and I think because I feel and experience’ (Jaques-Dalcroze, 1924, p.7). Through action, knowing begins in the body and informs the intellect. The learning process is no longer fragmented when the gap is bridged through addressing bodily ways of knowing, since intellectual understanding emerges *with* bodily knowledge in the here and now.

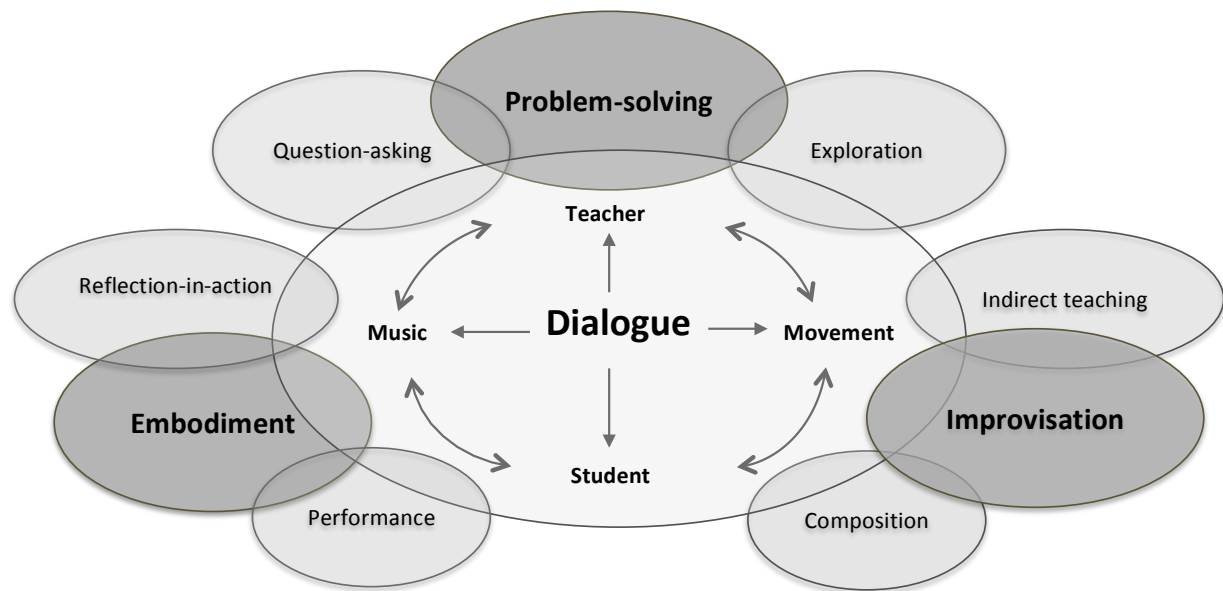
### **Dalcroze Eurhythmics: creative teaching and learning through dialogue, embodiment, improvisation and problem-solving**

DE invites students and teachers to engage creatively in activities that develop musical understanding and communication; these activities include movement, singing, aural training, improvisation and musical analysis. It consists of a vast body of largely orally transmitted facilitation skills, developed experimentally and refined during more than a century of practice. DE is found at all levels of music education, from early years to higher education as well as in community and therapeutic settings.<sup>304</sup> Regardless of the context, several means and strategies are used creatively and dialogically in Dalcroze teaching and learning: engaging with music’s motional qualities and embodying them; exploring; improvising; question-asking; problem-solving; performing; reflection in

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<sup>304</sup> See [www.fier.com](http://www.fier.com) for more information.

action; indirect teaching and composing. The following diagram shows how these elements of creative teaching and learning in DE coalesce around three major areas all of which rely on dialogue.



**Fig. 1 The means of creative teaching and learning in Dalcroze Eurhythmics**




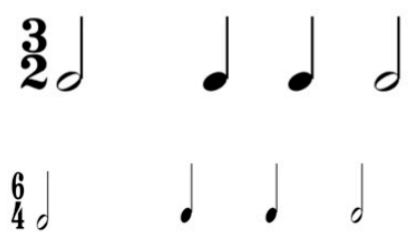
## Dialogue

DE is characterized by several simultaneous dialogues: between the student and the teacher; between students; between music and movement; and between all these participants and elements. Dialogues are often non-verbal and mediated through music, sound, movement, sight and touch. They are aesthetic experiences that rely on and develop interpersonal relationship. Developmentally, the capacity for dialogue is deeply rooted in our musical biology (Malloch and Trevarthen, 2009; Stern, 2010) and the musical ecologies of which we are part afford such engagement (DeNora, 2000). The learning approach in DE relies on and develops these potentialities. Dialogical interaction is therefore highly prized by DE practitioners as it helps to foster the creative potential of the students and the teacher. It also leads to and requires co-operation and ensemble skills and enables students to work on joint projects.



## **Embodiment**

In DE, all the parameters of music are worked on, in and through movement, which is used to deepen the sensory experience of music and its expression and is ‘designed to lead to active listening, forming a link between what is experienced through movement and what is understood about music’ (Le Collège de l'Institut Jaques-Dalcroze (CIJD), 2011, p.11). The learning is ‘situated in action’ and demands ‘practical involvement’, two notions considered essential to fostering creativity (Webster, 2002, p.17; Lowe, 2002, p.96). For example, the student may be asked to interpret a rhythm pattern along with its dynamics and articulation. In responding to the music, in movement, the students are asked for a personal response to what they hear *as they experience it*. This ‘tuning in’ to the music, responding and expressing one’s own feeling provides the occasion for many different, possible responses and the students can see what other class-members do and try it out for themselves, or look for new solutions of their own. Engaging with the music in this way is approached not by following a set of instructions or set steps but by improvising responsively in movement to what is experienced. Following this, the students may be asked to interpret the pattern with different tempi and dynamics, or to transform it metrically or by augmentation or diminution (Fig. 2).

<p>(a) Metrical transformation: 3/4 to 6/8</p> 	<p>(c) Rhythmic augmentation with possible alternative metrical interpretations (3/2 and 6/4)</p> 
<p>(b) Rhythmic diminution and augmentation: the 3/4 pattern twice as fast requires a change of metre; 3/4 can be retained for the pattern twice as slow</p> 	

**Fig.2 (a) metrical transformation, (b) rhythmic diminution and augmentation, and (c) rhythmic augmentation with alternative metrical interpretations**

The pattern could also be used as a theme in improvisation or as one of two patterns in a two-voice context. This way of dwelling on a specific musical element fosters internalisation and creative thinking, since it relies on repetition of the same rhythmic pattern in varied ways (tempi, dynamics) rather than on drill.

### ***Reflection-in-action***

In the interpretative or ‘follow the music’ type of exercise exemplified above, the students’ initial improvised movement response is often pre-reflective. As the exercise continues students become aware of discrepancies between the qualities of the music they hear and their own movement and try to find a fit that feels more satisfying. In experimenting with different responses in an iterative and reflexive process and reflecting in action (Schön, 1987), students test their ideas on the ground.

### ***Performance***

When students embody the music and reflect in action, they perform their understanding of the music and project their feelings and ideas in movement and space. Working in this way develops the communicative aspect of performance. By ‘reading’ the students’ movement, the teacher gathers impressions of how the students are engaging with the music and as a result modifies the exercises given. Students will also perform their own music, composed or improvised, and the techniques used in class can be applied to the rehearsal and performance of repertoire. Performance as both a process and product of creative thinking (Webster, 2002) is central to Dalcroze teaching.

### **Improvisation**

The Dalcroze method could not exist without improvisation as it is the first and principal teaching tool and the first learning response. Through improvisation the teacher converses with the class, makes and modifies musical proposals for students to respond to and creates musical puzzles for them to solve in action (CIJD, 2011, p.6). In fact, the teacher is continually modeling the creative process of improvisation to learners. Students also learn to improvise vocally and instrumentally, alone, in pairs and groups, exploring and using the vocabulary they are studying. Their improvisation takes them away from dependence on the score. They take ownership of their own music making and become primary creators not only interpreters. In addition, they learn to improvise for and in response to movement, drawing on their own experience of what movement looks and feels like. Engaging students in collective improvisation in which learning experiences are guided and orchestrated by a responsive teacher is identified as effective teaching by Sawyer who observes that ‘Balancing structure and improvisation is the essence of the art of teaching’ (2011, pp.2-3). In DE, sound is encoded somatically, kinaesthetically and

mentally. In this cross-modal work students partake in one another's creativity as they observe, respond to and incite movement in one another. This quick transfer of learning from one modality to another is typical of Dalcroze pedagogy and both requires flexibility and develops it.

### ***Indirect teaching***

The teacher's musical conversation with the students is a form of 'indirect teaching' (Alperson 1995) that invites them to be fully engaged with the music. This indirect teaching through improvisation creates distance between the teacher and the students. In a study by Alperson, the "students perceived the teacher's distancing as an act which empowered them, gave them freedom, let them be independent" (1995, p.238). Such a shift of power, from teacher to student, is considered essential for students to realize their creative potential (Csikszentmihalyi and Custodero, 2002; Willingham, 2002).

### ***Composing original music and devising original exercises***

Like improvisation, composition is an important part of the culture of DE teaching and learning, and teachers create both music and exercises for their lessons as Jaques-Dalcroze did himself (Denes, 1965). Students also compose pieces that address the various topics covered in the classes as part of their coursework. Although Jaques-Dalcroze wrote music, books and collections of exercises, he never published a manual of specific and sequenced lesson plans. Rather, he encouraged personal development and creative thinking in teachers, to whom he wrote:

It is for you to discover for yourselves [...] how to make [these exercises] your own; how to use them according to your own temperament. In this way the worker forges the tools he needs for his profession and uses them according to the

conformation of his own hand and arm, with the intensity of his breath and the aptitudes of his entire organism (Jaques-Dalcroze, 1916a, p.2).<sup>305</sup>

For Jaques-Dalcroze, the aim of education was to help individuals to know themselves and develop their personality, to act and think for themselves. Instead of the written word, it is the student's body itself that becomes the primary repository of knowledge. As Bachmann states, 'all these exercises will eventually turn each pupil's body into a sort of 'manual', a source of reference' (Bachmann, 1991, p.137). The experiences and mental representations that result from creatively engaging with music and movement in a Dalcroze class can be transferred to, and accessed in, other contexts, such as composing (Habron, Jesuthasan and Bourne, 2012), conducting (Bowtell, 2012; Daley, 2013), performing (Greenhead, in press), musicianship (Van Der Merwe, 2014), music analysis (Mathieu, in press) and music theory (Moore, 1992).

Over a long engagement with DE, students come to realise that the same topic can be approached from multiple angles and so understand that crafting a Dalcroze class is a business of combining Dalcroze principles, practices, repertoire and the teacher's personality in novel ways. In one sense, practitioners are improvising over the Dalcroze tradition itself, as they renew it through their own style of teaching and learning.

### **Problem-solving**

Creating musical challenges in order to acquire and develop skills is central to teaching in DE. The exercises in interpretation and expression mentioned above are complemented with other kinds of exercise such as quick reaction exercises in response to a signal.

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<sup>305</sup> Translation Karin Greenhead.

These are designed to tune up the body, develop flexibility and adaptability and bring the student to a state of readiness. Other exercises may emphasise metrical analysis. These exercises are preparatory to the creative work because ‘to be creative you have to have something to be creative with’ (Spurgeon, 2002, p.147).

For example, the class might have to solve the problem of interpreting a rhythm pattern in movement and analysing it metrically by beating time while stepping it. Using full-arm beating gestures (Jaques-Dalcroze, 1921/1967) permits the student to experience the given pattern in the dynamic context of a metrical shape. Students experience metrical identity for themselves and are better able to appreciate the way composers play with the combination of pattern and metre. This activity is prerequisite to another one where students would be invited to improvise or compose a piece in movement and music exploring various meters or the notion of changing meters. Relying on convergent and divergent modes of thinking, such activities are essential in developing creative thinking (Webster, 2002).

The teacher’s role in the creative use of these exercises is to pitch them at the right level and pace the increase in complexity, so that students have the satisfaction of knowing that they are fulfilling a task and meeting the challenge, which is personally empowering. The Collège de l’Institut Jaques-Dalcroze describes this process as follows:

It is a student centred approach: the teacher guides and assists students in discovery and problem-solving. By keying into previous experience, adding new experiences, creating bridges between the student’s inner and outer worlds, fostering cooperation between people, teaching through music itself...the teacher cultivates, nurtures and creates an environment in which students can take risks and develop both as individuals and as members of a group. (CIJD, 2011, p.6)

The element of risk-taking is related to exploration and challenge, and is part of creative activity. ‘Creative people take sensible risks... Thus, teachers need not only to encourage sensible risk-taking, but also to reward it’ (Sawyer, 2003, p.123). The students in the DE class are encouraged to take risks within scaffolded activities. Alpersen noted this element in her observations of Dalcroze teaching and learning: ‘The eurhythmics lessons seemed to engender a kind of risk-taking by the teachers--as well as the students--who could not know what was going to happen from one moment to the next’ (Alpersen, 1995, p.216). In group improvisational activities that require spontaneity, imagination and expression, students challenge themselves and each other. They learn from the teacher how to consider and respect each other in terms of judging one another’s limitations, asking ‘how far can you go?’ and ‘how fun can the challenge be?’

### ***Question-asking***

Creative thinkers habitually pose questions. Such questions – whether verbal or musical, scripted or spontaneous – and the responses that are offered are central to the creativity of teaching and learning in DE. Thus, a Socratic or question-asking approach is another *sine qua non* of the method. The fundamental verbal questions to which the students will respond in movement include: Can you show me how the music moves? Can you show the relationship between the melody and the bass in this two-part piece? How can you show the structure of this music (for example, a fugue)? In addition, as we have seen, questions may also be non-verbal and posed by means of movement or musical improvisation.

### ***Exploration***

This question-asking leads to the exploration of music and its dynamic, motional, spatial and structural dimensions. In Dalcroze classes students may ask themselves: How does this melodic phrase move through the space? How do I show its changes of intensity and

articulation? How do harmony and cadence affect my feeling about the melody? How do I dose my energy according to the qualities of the music? How can I own and take command of the space and share it with others?

These explorations take place in carefully constructed activities, in which the parameters of the task are clear, but open enough for students to use their freedom to explore options and propose solutions. This is fundamental to teaching for creativity and yet, as Sawyer (2003) points out, the notion of structure can meet with resistance. Jaques-Dalcroze was at pains to stress the importance of both elements with a creative education, speaking of the need, ‘to create mentalities, clearer, more in conformity with instinct, and, at the same time, more disciplined’ (1921/1967, p.109). Teaching and learning in these lessons is not only dialogical but also dialectical as the relationship between structure and exploration is continually reframed. These are lived experiences of experimentation, play and gradual sense-making.

### **Creativity in Higher Education music**

It is widely recognised that ‘creativity is required to succeed in the modern world’ (Sawyer, 2011, p.10). Important in this context is the notion of ‘thinking skills’ or ‘twenty-first century skills’, identified as ‘creativity and innovation...critical thinking and problem solving...and communication and collaboration’ (Sawyer, 2011, pp.10-11). All these are present in Dalcroze teaching and learning to which it adds an additional dimension, that of the ‘mindful body’ (Sheets-Johnstone, 2011). The Dalcroze approach is grounded in the notion that thinking skills arise from bodily experience, in particular movement, emotional and social engagement. What follows are brief reports on three



research projects that show how DE helps to bridge the gap between the academic and practical through creative teaching and learning in Higher Education.

### **In Music Body and Soul**

This project explores the creative practice of *Plastique Animée*, and examines its contribution to the students' musical, artistic and personal development. *Plastique animée* is the summary of the Dalcroze method "as applied in practice to the analysis of musical compositions and the place where creative interpretation is the focus of the work" (CIJD, 2011, p. 20). It offers a way to discover how music from any style or period moves and to explore its composition. 'It is a kind of living analysis in real time' (Greenhead, 2009; CIJD, 2011). This begins with listening and exploring the piece through movement improvisation and working on the rapport between the intensity of sound and muscular energy; silence and stillness; thematic development and gestural transformation; musical form and the structuring of movement in space; orchestration and various ways of combining and placing body shapes. Decisions about performance follow, and the resulting choreography may be shown to an audience.<sup>306</sup> As they move between divergent and convergent modes of thinking, reflection enables students to articulate their understanding of their experiences and embed their learning. When several groups choreograph the same piece, different interpretations can be discussed. Embodying a piece in this way requires and develops the deep knowledge and understanding necessary for musical interpretation and performance; making the music visible transforms it into something new, the fruit of kinaesthetic, auditory and visual sensations (Mathieu, in press).

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<sup>306</sup> Those who watch performances of *Plastique animée* often find them highly engaging and report having new insights into the music performed in this way (Greenhead, 2009). For examples see Meerkat Films (2014).

During the *In Music Body and Soul* project (Mathieu, in press) students reported a wide range of personal, artistic and musical benefits from studying music through the practice of *Plastique Animée*. Personally, they reported an increase in openness, self-knowledge and self-trust through working in body-movement within a group. Artistically, they felt that improvisation of all kinds was essential to creation and interpretation, and also developed personal qualities necessary to undertake this work: the ability to attend in the present moment, to respond spontaneously, to be open to the impulses of the music and the expression of feeling and emotion, to be ‘at the service of the music’ (Mathieu, in press) while remaining creative. Musically, the students said that responding in movement developed their ability to listen and acuity of aural perception. In addition, studying melodic and rhythmic motifs, harmonic progressions and phrasing through movement enhanced their understanding of musical structures and the feelings evoked by music. Improvisation in movement was essential for them to grasp the energy of the sound, musical impulses and momentum in relation to orchestration, instrumentation, structure and harmony. All in all, they confirmed that embodying the music contributed to the development of their musicianship and creativity.

### **Moving into Composition**

This project (Habron, Jesuthasan and Bourne, 2012) explored the experiences of student composers during a short course of DE. Creative learning experiences were designed to develop aural acuity and deepen understanding of the elements of composition.

Participants composed pieces in response to their movement-based learning. The students enjoyed the project and most noted positive influences on their compositional work, speed of learning, aural awareness and musical knowledge, especially with regard to metre and duration. Generally, using the body as the primary tool of learning was valued.

Though some participants found it challenging, they recommended DE to other students. Burnard (1999) discusses the important role of embodied knowledge when teaching children composition: ‘it can be argued that the compositional process is manifested through the “knowing body”’ (Burnard, 1999, p.171). This articulation of musical creativity is clearly applicable to composition pedagogy in Higher Education, as *Moving into Composition* successfully combined procedural knowledge and motor skills in a new composition teaching and learning model. A century ago Jaques-Dalcroze himself intuited this possibility, writing that his method: ‘could lead composers into entirely novel forms of expression’ (Jaques-Dalcroze, 1916b, p.11). In these ways, the project bridged a gap between the ‘academic’ (composition) and ‘practical’ (performance, creative movement and improvisation), using the one to inform the other.

### **Dynamic Rehearsal**

A particular form of musical ‘handling’ occurs in Dynamic Rehearsal (DR), the application of DE to rehearsing and performing musical repertoire developed by Karin Greenhead since 1992 (Bowtell, 2012; Mayo, 2005). In DR, performers enact their thoughts, feelings, perceptions and sensations about their repertoire using materials and silent rehearsal in movement. They do this in response to specific questions regarding how they feel the piece deploys itself in time and space; they must make creative decisions relating to the way they hear the music and their intentions regarding it. Following this, rehearsal and performance focuses on imagined movement and the memory of the sensation of moving in the space. The teacher consults the score to raise new questions relating to interpretation and the audience contributes feedback. This way of rehearsing achieves rapid changes in performance and in communication between players and the audience that generally include improvements in the engagingness of the

performance, tone-quality, rhythm and the communication of musical structure and, on the part of the performer(s), greater confidence and security (Greenhead, in press).

Changes reported include long-term changes in musical perception, practice and performance.

## **Conclusion**

As can be seen from the practice of Dalcroze Eurhythmics, the elements of creativeness synthesised from Webster's overview of publications on creativity as a problem-solving context, convergent and divergent thinking and thinking processes, newness and usefulness, are all present (Webster, 2002). Other authors consider the role of the teacher, practical engagement (Lowe, 2002; Spurgeon, 2002) and the importance of challenges and skilfulness that permits exploration at a higher level essential to the development of creativity (Csikszentmihalyi and Custodero, 2002). Practice of this kind involves risk and is inherently empowering for students (Willingham, 2002). It reinforces the student's sense of ownership and agency, both distinct elements of creative learning and so is highly rewarding (Wiggins, 2002). In DE, these elements are achieved through the full, sensory presence of teacher and students engaged in a dialogical relationship by means of music.

Through improvisation, teacher and student 'converse' soliciting responses and engaging in dialogue. In keying into the somatically ingrained knowledge of musical elements in motion that forms every person's experience of aliveness and combining them in ever-shifting, dynamic patterns, the Dalcroze teacher brings memory into the active present and invites students to 're-cognise' prior knowledge, and apply it creatively. Into this matrix of experiences, new knowledge can be woven to create a springboard for further

explorations. Galvanised by music to improvised self-movement in ongoing, moment-to-moment realisations, the student unites conation, cognition and imagination in purposeful action (Greenhead and Habron, 2015) and simultaneously receives confirmation of her knowledge; she feels she is right (Alperson, 1995) and gains confidence in engaging with and acquiring new knowledge and skill. Through moving here and now in time and space, participants create their own experience (Dewey, 1934) of aliveness, ‘consciousness . . . “in constant motion” as a whole body, tactile-kinesthetically-grounded phenomenon’ (Sheets-Johnstone, 2014, p.266). In DE, teachers and students alike experience their own mindful body keenly, kinaesthetically and dynamically engaged with music in the process of doing, creating and being. We suggest that such an experience of the symbiotic working together of thinking and action, intellect and emotion, theory and practice bridges the gap between the academic and the practical in music education.

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# The touch of sound: Dalcroze Eurhythmics as a somatic practice

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### **The touch of sound: Dalcroze Eurhythmics as a somatic practice**

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#### **Abstract**

Dalcroze Eurhythmics is a rich and multifaceted, living practice that has developed a wide range of applications and pedagogical approaches during more than a century of endeavour. Most researchers have situated this work within music education, dance and theatre history and therapy of various kinds. In this article we argue that it may also be considered a somatic practice owing to the ways in which movement, space, sensation, presence, touch and improvisation are central to the method. While recognizing that not all somatic practices include touch and improvisation, we focus on these aspects to explore the notion of the haptic nature of vision and sound, as they are manifest in the Dalcroze class. Drawing on practical examples of widespread practice within the Dalcroze community as well as personal experiences, we assert that the touch-like nature of sound not only makes contact with the body, inciting physical and emotional movement, but also develops awareness of self, others and environment due to the social nature of musical participation in general and of the rhythmics class in particular.

#### **Keywords**

Dalcroze Eurhythmics, music, movement, touch, contact improvisation

#### **Vignette 1. The teacher**

I am seated at the piano at one end of a dance studio. I look at the group of students filling the space. They are dressed for a movement class. The fingers of my left hand trail over the piano keys, cool, black and white. They choose a low G. Quietly, slowly and smoothly they trace a line that rises up to the D, then G above. As they do so the group starts to move into the space, gathering speed as my phrase passes into my right hand, gaining momentum and intensity. The left hand joins the right and as music spreads out over the whole keyboard, the class spreads out in the room. Responding to my sound the students start to travel with the triplets I am now playing, each student moving in a unique

and personal way: we are all ‘tripletting’ together. They look as if they are flying. As I shape my music towards a cadence they start to look for a partner. As I bring my music to rest they draw together and touch hands. I withdraw my fingers from the keys. Silence. They laugh.

## **Vignette 2. The student<sup>1</sup> Hand on hand**

I am being led, my eyes are closed.

We do not hold hands but my hand rests firmly on hers. We run and glide, dip and turn. (This is the nearest I’ve ever been to feeling what a bird must feel.)

The choir intones and the saxophone spins out its line. Other sensations quickly fade. My whole being is concentrated in that single point of contact: hand on hand. I want nothing; all is trust and movement.

I am aware of the space of the entire room, Right up to the corners beyond my reach. It seems as if this point of contact – the ever-renewing beginning point of the phrase – can travel anywhere.

As we turn I feel the sun on my face. As we soar forward my mouth drops open. I am overcome with exhilaration and gratitude.

All is trust and movement. (Habron 2009: 7)

These two vignettes offer glimpses into some of the relationships between touch and improvisation in the experiences of teacher and student in the context of Dalcroze Eurhythmics. In the first, piano improvisation is the means of sound production, in the second recorded music is used. In both instances, the students make contact and improvise in movement within certain constraints. We refer to these vignettes below.

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## **Introduction**

The purpose of this article is to describe and theorize the presence and use of touch and improvisation within the current practice of Dalcroze Eurhythmics<sup>2</sup>. In so doing, we intend to bring Dalcroze Eurhythmics within the fold where research into dance and research into somatic practices overlap, and to consider the many and diverse ways in which both touch and improvisation facilitate pedagogical and personal change in the Dalcroze work. This conceptual article draws on the literatures relating to Dalcroze

Eurhythmics, somatic practices, dance, music psychology, phenomenology, and improvisation in music and dance, as well as the authors' experiences as teacher and student. In order to frame the discussion of Dalcroze Eurhythmics as a somatic practice, we devote some time to the background of the method and its relationship to dance.<sup>3</sup>

### *Historical background*

The origins of somatic enquiry lie, according to Eddy (2009), in a change in our relationships with our bodies, which was carried forward on a wave of new ideas in philosophy, psychology, medicine, education, dance and music during the late nineteenth century. Among the pioneers in somatics, Mangione (1993) lists Jaques-Dalcroze (1865–1950) alongside Delsartes (1811–1871), Laban (1879–1958), Duncan (1878–1927) and Wigman (1886–1973). Émile Jaques-Dalcroze – pianist, improviser, conductor, composer, theatre director, pedagogue and educational reformer – considered that music, when studied through his method, had the power to make the body perfectly expressive and that ultimately a new and silent art of movement, independent of music would come into being (Goeller 2005; Greenhead 2009; Jaques-Dalcroze 1912: 145).<sup>4</sup> For Jaques-Dalcroze, music was not only the goal of study; it was also the means to discovery, of developing skilfulness and of personal

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transformation. DE has been very influential on the development of pedagogy and therapy during the twentieth century, especially in the field of music.

Jaques-Dalcroze based the development of his method on his observation that the body was inclined to respond to music by moving. Initially, the movement entrained by music was observed to be 'everyday' movements, such as swaying and tapping, but this soon developed into an understanding of the intrinsic links between movement and music and the origins of music in the body itself (Dissanayake 2000). In this he anticipated by quite some margin the view of Rabinowitch et al. that the nature of musical participation is 'profoundly kinaesthetic' (2012: 113) and of Bowman and Powell that it is 'foundationally a corporeal event' (2007: 1101) just as his understanding of its essentially social nature anticipated Blacking (1973), Malloch and Trevarthen (2009), Small (1998) and Trevarthen (1999–2000). DE is associated with a number of different fields: health, well-being and music therapy (Frego 1995, 2009; Habron 2014; Kressig et al. 2005; Trombetti et al. 2010), music and music education (Juntunen and Westerlund 2001; Juntunen 2002, 2004; Mathieu 2010; Seitz 2005), theatre (Callery 2001; Evans 2006; Lee 2003; Murray and Keefe 2007) and dance (Garafola 2005; Jordan 2000; Odom 1998,

2006, 2007).<sup>5</sup>

Jaques-Dalcroze thought that his work should evolve flexibly, and enjoined teachers to invent their own exercises based on the principles of the method rather than simply to imitate him (Berchtold 2005). DE began as an innovative framework for relating in a variety of contexts: ‘a seedbed of new ideas about how to move and to make music with the original instrument, the human body’ (Odom 1998: 594). The exercises developed by successive generations of Dalcroze practitioners have been used in training dancers, actors and musicians in conservatoires and dance schools internationally throughout the twentieth century to the present day.<sup>6</sup>

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DE is grounded in three interrelated disciplines that inform one another (Greenhead et al. 2007; Le Collège de L’Institut Jaques-Dalcroze 2011):

Rhythmics studies time–space energy relationships common to movement and music by means of exercises using improvisation and intense listening;

Aural Training (solfège) uses movement and improvisation to assist in aural development and understanding, and

Improvisation of all kinds: vocal, instrumental and in movement. Each discipline supports the others in multimodal and polyvalent exercises designed to prepare the creative artist. Central to the achievement of this goal is the teacher’s musical improvisation, usually at the piano, which mediates the linking of the senses, body, emotions, intellect and inner world of the student with the outer world and environment, including other people. DE has its own theories, principles and practices (Le Collège de L’Institut Jaques- Dalcroze 2011). Its summation can be found in *Plastique Animée*, where students apply what they have learnt to the study of musical repertoire and to the creation of original performance work.<sup>7</sup>

While originally designed to develop a wide range of knowledge and abilities necessary to musicians (Berchtold 2005; Greenhead 2009; Mathieu 2013a, 2013b), DE also has many other applications. **DE and dance** During the first decade of the twentieth century ‘Jaques-Dalcroze recognized the dance innovations of his contemporaries Loie Fuller, Isadora Duncan, and Grete Wiesenthal and her sisters’ (Odom 1998: 595). In turn, many students and faculty at the Bildungsanstalt Jaques-



Dalcroze, Hellerau, Germany became prominent in the world of dance. Among them were Suzanne Perrotet, Marie Rambert, Mary Wigman, Valeria Kratina, Elsa Findlay, Michio Ito, and Beryl de Zoete (Odom 1998). Indeed, professional Dalcroze training includes additional classes in movement or dance. These have varied from the Duncan-inspired classes taught at Hellerau by Mary Wigman and Annie Beck, 1910–1914, to the classes found on various training courses today that may include contemporary dance, Laban, folk and historical dance as well as the somatically inspired approaches of Gerda Alexander (Eutony), Feldenkrais and Contact Improvisation.

Histories of the development of somatics in dance (Batson 2009; Eddy 2009) suggest a movement away from gymnastics, motor action and rhythmic or expression-interpretation as taught variously by Delsartes, Jaques-Dalcroze, or Mensendieck towards an emphasis on sensory awareness (Batson 2009: 2). A number of methods such as Ideokinesis, Feldenkrais, Alexander, Eutony and other techniques evolved over the twentieth century. They generally involve relaxation and slow movement in order to gain awareness of ‘the self that moves’ (Eddy 2009: 6), the body experienced and regulated from within, imagined movement and the use of skilled touch. During the course of their development, somatic practices retained strong links with dance, while those with music itself, including DE, dropped away. However, it is quite possible, and even fruitful, to consider DE and somatic practices in relation to one another and it is to their relationship that we turn next.

### **DE as somatic practice**

While Dalcroze has been discussed relatively extensively within the field of dance, especially dance history (Garafola 2005; Odom 1998, 2006, 2007), the same cannot be said of the field of somatics. In an initial study, Greenhead and Habron (2013) noted that Dalcroze relates

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particularly closely to Somatic Movement Education as described by Beaudoin (1999), Eddy (2009: 7–8) and Williamson (2010). Beaudoin (1999) identifies six elements in somatic learning, which we can consider from a Dalcrozian perspective:

- Doing movement
- Modifying posture

- Coming back to sensation (i.e. away from cognitive reflection)
- Being attentive
- Letting (themselves) go
- Developing a quality of presence. (Beaudoin 1999: 77) *Doing movement* Primarily, DE is about moving, but this movement, even when silent, is related in various ways to music and entrained by it. *Modifying posture* If, following Feldenkrais (1972), Franklin (1996) and Sweigard (1974), body positions are thought to be dynamic, it is clear that Dalcroze lessons involve this element in several ways. First, body position is almost always related to whole body movement (stasis or stillness is also actively present as a living moment, a cadence, a point of arrival or departure); second, exercises in association and dissociation are designed to help learners improve their bodily coordination and articulation; third, lessons include work on the most efficient ways to travel through space, change levels, work in contact with others, and use objects, the teacher setting up exercises so that these things can be discovered;<sup>8</sup> fourth, certain types of listening exercise invite changes in body position according to what given sounds feel like to the student

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personally as in responding to the quality of intervals and chords and to harmonic changes (Greenhead 2013b; Juntunen and Hyvönen 2004; Parker 2013).

### *Coming back to sensation*

The principle that pre-reflective experience or know-how should precede cognitive reflection was fundamental for Jaques-Dalcroze. He wrote, ‘The whole method is based on the principle that theory should *follow* practice’ (1914/1967: 63, original emphasis).<sup>9</sup> In 1925, when he made the oft-quoted statement ‘The object of education is to enable pupils to say at the end of their studies, not “I know”, but “I experience”’ (1930: 58), it is clear that, in his view, knowledge is attained *through* experience and cannot be separated from it. Students in a Dalcroze class are invited to enter the world of sensation. In commenting on Jaques-Dalcroze’s well-known aphorism to ‘let your body become music’, Dominique Porte, one-time Director of the Institut Jaques-Dalcroze, Geneva, observes that in the Dalcroze method, the movement of the body, is so united with music as to become an incarnation of the music itself (Porte n.d.: 1). Kinaesthetic experience in

DE provides the student not only with an internalized sensation of motion that can be drawn on to improve fluency in future performance (Magill 2007: 206) but also an understanding of the movement and intention of others through kinaesthetic empathy (Reynolds 2012; Bolens 2012). Furthermore, it provides material for Schön's two modes of reflection: reflection-in-action and reflection-on-action (Finlay 2008; Schön 1983, 1987). For this implicit knowing to take place and to become conscious, the world of sensation must be engaged with, embraced and trusted.

### *Being attentive*

Having drawn the learners' attention to the body, sensory perception and the environment, the teacher encourages them to enact or reveal their experience of music, their feelings about it and their understanding through bodily movement (Vignette 2) and as a result is able to

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perceive the state of attentiveness and responsiveness of the class directly. As exemplified in Vignette 1, the teacher can solicit attention through musical improvisation and see the result in movement. This non-discursive, non-verbal communication is part of the essence of DE. Furthermore, a different way of building attentiveness is offered in the form of quick-response exercises (Jaques-Dalcroze 1914/1967: 65–79, 1925/1930: 53) that are designed to tune up the nervous system and the capacity to respond flexibly in the moment.

### *Letting (themselves) go*

Letting go can be seen as being able to free oneself from the need to control events and outcomes, and arrive at 'beginner's mind' (Suzuki 1970). Emptiness, or opening oneself to experience and whatever may occur in the moment, is an important aspect of improvisation in both music and dance. As an identifying principle of DE, improvisation is present in many different ways: in movement, vocally, and using body percussion or instruments. In the rhythmic class it is also the most important means of communication between the teacher and the students. It is through improvised music that the teacher can solicit, invite, inspire, suggest, correct, convey new information and carry the class through a range of musical experiences. Through their response to this in improvised movement, students can develop an array of capabilities such as spatial awareness, rhythmic understanding and security, aural acuity, flexibility, memory. Their experience helps students to learn how to use music to inspire movement in others and forms part of a 'library' of experiences, knowledge and skill to be drawn on when playing for the

rhythmics class. The experienced teacher also ‘lets go’ and enters the realm and adventure of possibility. The teacher in Vignette 1 observes that when making improvised musical proposals to the class and in turn responding to their movement, her playing moves in and out of conscious control in dialogue with the group.

### *Developing a quality of presence*

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The pre-reflectivity of the primary response to music allows it to be used to tune the nervous system in quick-response exercises. Beyond developing aural acuity, speed of psycho-physical response, self-mastery, and flexibility of mind and body, the combination of improvisation and quick-response exercises elicits a quality of responsiveness and presence: a readiness to act or inhibit action, or to dose energy according to expressive and technical need, putting participants in the here-and-now (Spillman 2005). According to Bowman, sonorous experience is corporeal and linked to muscle movement and action: ‘to hear is to participate,

to be corporeally involved, engaged, positioned’ (2004: 38–39; Bowman and Powell 2007: 9).

The very nature of the Dalcroze class enables students to move from an inner focus on how they are experiencing music, through dilation of the body (Barba and Savarese 1991) to a clear projection of intentions into the wider space and to others (Goodridge 1999; Rodenburg 2009). This response in which learners are simultaneously present to themselves, the music, the space and others is seen particularly in *Plastique Animée*-type exercises. It is this integrated experience ‘in the moment’ that may be one of the reasons why learners sometimes report ‘flow’ experiences in DE (Csikszentmihalyi and Custodero 2002; Custodero 2005; Habron et al. 2012), which in turn are often associated with joy. Joy has been called the most characteristic Dalcrozian quality (Bachmann 1991). Jaques-Dalcroze wrote: ‘I like joy, for it is life. I preach joy, for it alone gives the power of creating useful and lasting work’ (1909/1917: 32) and that, in the rhythmics class, the child will ‘conceive a profound joy of an elevated character, a new factor in ethical progress, a new stimulus to will power’ (1915/1967: 98). Enjoyment is a key factor in somatic learning (Williamson 2010) and learning in general (Csikszentmihalyi 1990). It has been consistently reported by participants in Dalcroze classes through qualitative studies of professional adult learners (Habron et al. 2012; Mathieu 2012; Van Der Merwe 2014) and older adults (Mathieu 2012), as well as observed in studies of children with special educational needs (Habron-James 2012, 2013).<sup>10</sup>

Our two vignettes touch on this element and the pleasure and confidence that arises from the sense of ‘rightness’ in action (Alperson 2012).

Thus, all six of Beaudoin’s elements are present in the practice of DE. In concluding her article, she affirms that ‘participants who reached higher levels of integration transformed the original somatic learning into *their ways* of doing things and developed a different attitude toward themselves and their everyday problems’ (1999: 79, original emphasis). This personalness is also central to Dalcroze (Bachmann 1991: 23) and contrasts with certain perceptions of the method as being dogmatic, as exemplified in Brandenburg (1931). For musicians, fundamental questions relating to how they play or sing are critical to their sense of themselves as musicians. Many students have reported transformations of various kinds in their personal and professional lives as a result of their Dalcroze training, and through their experience of it have improved musical performance (Greenhead 2013a; Mathieu 2013a, 2013b; Mayo 2005; Spillman 2005), found musical understanding easier (Van Der Merwe 2014) and noted beneficial impacts on their composition (Habron et al. 2012; Habron 2013) and on their conducting (Bowtell 2012). Several quantitative studies also show the effectiveness of DE on students’ motor performance (Brown et al. 1981; Zachopoulou et al. 2003), rhythmic ability (Wang 2008), and melodic discrimination (Crumpler 1982).

### *An example*

In order to give a concrete example of the relationship between Dalcroze and somatics, we can map some elements of Somatic Movement and Dance Education (Williamson 2010) onto an account of ‘In music body and soul’, a Dalcroze research project conducted at Laval University, Québec (Mathieu 2013a). We have numbered these elements for ease of reference.

Williamson (2010: 44) identifies eight themes that shape somatic movement and dance pedagogies:

1. Self-regulation through conscious awareness and embodied action
2. Hedonic behaviours. Pleasurable and life enhancing activities
3. Self-authority: ‘active and intelligent engagement’ in shaping one’s life

4. Revalidation of subjective experience: the body as ‘the matrix for our ideas, values, emotions’
5. Inspired body: a living, breathing experience of anatomy
6. Revalidation of sensual experience
7. Play and creative improvisation
8. Slow time and contemplation

Additional themes include:

9. Sensing the material environment...as a source of wisdom and knowledge
10. Visualization and embodiment of thoughts and feelings expressed directly or symbolically
11. Rhythm, sound, vibration and motion as a way of engaging with the universe
12. The moving body as a way of tuning in to the ‘dance of life’.

In her project, Dalcroze specialist Louise Mathieu invited students to explore diverse pieces of music through movement, voice and instrumental improvisation and to analyse their movement, the use of space and the musical score before deciding how to realize chosen pieces in movement (Mathieu 2013a).<sup>11</sup> The students’ post-performance comments testify to their enjoyment of the adventure of the whole process and echo many of Williamson’s

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statements concerning the nature of somatic practice (2010: 43–44, 46). They considered improvisation essential to the exploration and interpretation of the chosen pieces as it developed acute listening and hearing and the capacity to attend in the present moment, to grasp the energy and impulses of the music, to be spontaneous, to give free rein to feeling and emotion and to investigate and reveal the music in a creative way.<sup>12</sup> On the personal level, the engagement of the body as locus of experience and expression, fostered self-knowledge as they learnt, in the words of one respondent

to listen to my body...to trust my instincts...to be receptive, spontaneous, authentic...to

accept my strengths and limitations...to accept the gaze of another upon myself...to know myself and understand the importance of knowing oneself well if one is to interact serenely with others...a sense of personal liberty. (Mathieu 2013a: n.p.)<sup>13</sup>

Having dwelt mainly on aspects of the relationship of sound with movement rather than touch, it is to what we have called ‘the touch of sound’ and to the notion of contact, both concrete and communicative, that we now turn.

### **Contact and touch**

As illustrated in the two vignettes, direct bodily contact may take place as a way of travelling together or enacting a mutually sensed feeling of arrival: ‘the adventure of “meeting in movement”’, as well as connection to the self, others and ‘the space in between’ (Kaltenbrunner 1998: 11). Such encounters are part of the essence of DE in which contact of various kinds, and in particular touch, is used in many ways. Notions of touch and contact are critically important in music-making generally. For example, ‘she has a nice touch’ is a

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comment that may be made about a pianist whose performance has moved us. In terms of the movement–music relationship, the Latin root of the word ‘contact’ (con (together)+tangere (touch)) conjures up a range of ideas and possibilities

- Just as to ‘to move’ may indicate displacement in space or to affect emotionally, ‘to touch’ may mean to reach another emotionally or the physical act of touching.
- The English ‘touch’ comes from the French ‘toucher’ where it is used for ‘to play an instrument’ as well as ‘to touch’ physically or emotionally.
- Tactus (from tangere) is the name given to the mediaeval choral director’s method of keeping time with a finger gesture (Blachley 2000: 517).
- ‘Tact’ refers to ‘adroitness’ in managing the feelings of others or ‘fine perception in seeing and doing exactly what is best in the circumstances’ (*The Chambers Dictionaries* 2006) and is therefore related to responsiveness, to touching and being touched by others, not physically but through sensitive behaviour. In DE the use of touch can be found in many kinds of exercise in which participants communicate intentions and feelings to others and receive their responses. The following table gives some examples of these.

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Type of touch	Context	Who	What/how	Observations
1. Direct physical contact with others	Leading and following exercises	Student–student	All parts of the body	Often done using materials, exercises of this kind are used to develop
	Communicating a pulse or impulse to another			
	Arriving at a conclusion			

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	or cadence point together			communicative and social skills, to clarify and understand ideas, feelings and intentions and to give instant feedback
	Pair-/group-work holding hands or using partnering methods common to traditional dances, linked arms etc.		Skipping, trotting, jumping together; folk/traditional dances	
	Pair-work other parts of the body		Giving and receiving weight to learn to sustain movement and intensity	

2. Massage and therapeutic touch	To become bodily aware; to release tension; to take care of one another	Students; teacher–student	Teachers trained on full-time courses receive classes in Eutonie, Feldenkrais or Alexander Technique and may use these techniques to help the class become more aware and more open.	Not a course requirement in all trainings although very often used
3. Self-touch: body percussion	Accompanying rhythmic games and songs; expressive creative work, solo and ensemble	Students	Clicks, patsching, stamping, brushing	Precision in timing and rhythm; ensemble skills
4. Touching	Improvising to	Teacher-	Players can move at	Touch, timbre,

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(playing) simple percussion instruments (such as drums, claves, rattles)	accompany or inspire movement; accompanying movement games and songs; manipulation of sound- making objects; marking rhythmic or metric patterns	instrume nts; students- instrume nts	the same time as playing these instruments; little instrumental technique or formal musical knowledge is required	rhythm, emphasis, dynamics, texture and articulation invite different movement responses
5. Touching (playing)	Improvising for movement; improvising	Teacher and		The range of the

the piano or another instrument	in aural training and improvisation classes; accompaniment	students		piano provides a vast palette of colour and sound that can be employed in improvisation or in playing repertoire to inspire movement
6. Touching and manipulating materials: balls of various sizes and weights,	To accompany or inspire: rhythmic games and exercises; expressive and creative work in sound and movement; for instant feedback; to develop eye–hand	Teachers and students	As body extensions; to project movement into space; to enable the student to experience different movement qualities and rhythms; to stimulate the	

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beanbags, hoops, ropes, canes, elastics, scarves and pieces of fabric; paper, crayons, paints; stones, feathers (objets trouvés with a visual, tactile or sound-	coordination; to rehearse intentions and explore musical interpretation (e.g. in Dynamic Rehearsal <sup>14</sup> ), to provide opportunities to modify movement for a better result		imagination; to develop precision and timing in movement; to facilitate pair- and group-work	
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producing quality)				
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beanbags, hoops, ropes, canes, elastics, scarves and pieces of fabric; paper, crayons, paints; stones, feathers (objets trouvés with a visual, tactile or sound-producing quality)	coordination; to rehearse intentions and explore musical interpretation (e.g. in Dynamic Rehearsal <sup>14</sup> ), to provide opportunities to modify movement for a better result		imagination; to develop precision and timing in movement; to facilitate pair- and group-work	
7. Touching another with, through, or being connected via, an object	Feeling the presence and intentions of the other through the object and adapting; leading and following exercises	Student–student(s ) by means of a stick, elastic, ball, hoop, rope	Exploring connectedness through an object awakens the senses and the ability to focus in new ways; engenders cooperation	Useful when there are barriers to direct contact owing to cultural and gender issues or in the case of those who have experienced physically abuse

**Table 1:** Some uses of touch in DE.<sup>15</sup>

As a concrete example of ways in which these different uses of touch connect one to another in the application of DE to instrumental teaching, we will take the singing tone, so hard to teach (Kochevitsky 1967: 6) and so prized in instrumental playing. The singing tone depends on the ability to sustain a sense of continuous movement, which requires muscular resistance (Jaques-Dalcroze 1930: 62–93). Dalcroze classes offer simple ways of addressing this challenge, particularly if materials are used and teachers often use exercises for adults and children requiring body contact, passing, pulling, pushing, or carrying objects alone, in pairs or groups or imagining doing so. The following examples show music, movement, touch and materials in work for students of different ages and stages.

Children stand in a circle holding on to a single, large loop of elastic. Each in turn takes four beats of the music to change the shape of the elastic by pushing or pulling it carefully. The purpose of this exercise is to learn timing, the sense of duration, sustained smooth movement and taking turns.

In pairs. A recording of Monk's 'Northern Lights' from *Facing North* opens with long, sustained sounds of unpredictable length. The first leader leans into the partner who resists sufficiently to allow both to effect a very slow, sustained change of position and who takes the initiative at the onset of the next sound with a directive push of her own. They take it in turns to give and receive, sharing and embodying through improvised movement their experience not only of the changing durations, but also the changes of intensity, dynamics and tonal qualities in the music.

In pairs. A bamboo cane is supported between the partners through the pressure of an index finger on either end of the cane. Each must feel the presence of the other

through the cane to travel together and change position, speed and leader with every musical phrase without dropping the cane. This exercise requires rapid adjustment to changes of pressure and stimulates and sensitizes the fingers, while demanding integration of the whole body, locates the sense of duration and changes of intensity in the hand and fingers.

In pairs. One leads the other follows. The teacher plays Bartók's 'Old Hungarian Tune' from *For Children Vol. 1*. The leader guides the partner, giving a stimulus at the

beginning of each phrase. This touch conveys the point in the body where the phrase is to begin, its quality, dynamic and direction. Without touching the partner continuously the leader stays with them, shaping the music on them and touching

them again when necessary to shape the middle and end of the phrases. They discuss their intentions and experiences and change roles when the piece is repeated.

A large group. In front of them a single student interprets the music played, indicating by gesture alone how and where the group (or groups) is to move in the room. This traditional Dalcroze exercise of 'group conducting' uses contact without touch.

Contact without touch can also be found in mirror exercises of various kinds used in Dalcroze classes. Mirror exercises draw participants into a kinaesthetic empathy through the activation of mirror neurons (Gallese et al. 1996; Gallese 2008a, 2008b; Rizzolatti and Sinigaglia 2008) and may be multi-sensory, inviting responses in one or more modes: a gesture may be mirrored, or echoed, in sound, for example. According to Merleau-Ponty, both sound and colour are received into and vibrate in the body (1962: 227, 235) while Gibson and Noë assert that movement lends to vision itself a touch-like, or haptic, quality (Gibson 1950, 1966, 1979; Noë 2006: 97).

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This same, haptic quality has been identified in sound. Sound waves travel through air and matter; they touch and penetrate body tissue through to the bone,<sup>16</sup> setting it in motion and inviting a largely instinctive and pre-reflective response (Bowman 2004; Clarke 2005; DeNora 2000; Ihde 2007; Nancy 2007; Powell 2004), even in cases of hearing impairment (Glennie 2005). Speaking of live music, Oskamp (2006) identifies the qualitative difference of the sensation of sound in the body when the source is acoustic. She quotes Daniela Graca 'My body is acoustic...I feel easier with acoustic music. I experience it as physically closer' (Oskamp 2006: 40) and Eileen Standley 'Acoustic music moves differently through space and reaches your body differently. The attack of a snare drum has a different affect on my body than electronic music' (Oskamp 2006: 40–41).

Tone quality or timbre is, in Shepherd's words, 'the core of all sonic events...the very vibratory essence that puts the world of sound in motion and reminds us...that we are alive, sentient and experiencing' (1987: 158). The themes that emerge in Holmes' (2011) study of the functions of timbre in performance include its ability to convey imagery, colour, humour, intentions; to parallel speech and language; to orchestrate; to persuade and surprise and to convey the sense of gesture, tension and release. Her subject, Gary

Ryan, describes imagining stroking a cat when wanting to elicit warm sounds from the guitar and a ‘claw-like’ gesture to create a thin tone. Here, intention, imagination, gesture, and sound unite and are projected into space in one, trans- or metacorporeal, sonic and somatic event. Timbre, argues Holmes, may be ‘the most salient variable performance parameter’ (2011: 1). In an earlier study of improvisation in music and dance Mathieu, describes the musician’s sound as seeming to ‘activate’ the dancer (1984: 109), lending support to Driver’s observation that: ‘Tone is a dynamic element and a strong emotional stimulus. It has an almost galvanic effect on movement’ (Driver 1936: 30).

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Timbre therefore is also involved in the commonly accepted human response to musical pulse, tempo and rhythm pattern, phrase and groove. DeNora (2000: 161) uses the term ‘latching’ to describe engagement with music’s properties while Bowman asserts that ‘the entire range of musical action is grounded in the body’ (2004: 38). Musical cognition is not about generating metaphors or representations of feeling that make us want to dance nor does it *express* them; rather, it *has* these qualities (Bowman 2004). Music’s audible motion and bodily motion are constitutive of one another (Phillips-Silver 2009). By music we are ‘ensounded’ and, through a ‘sort of transformation’ (Jaques-Dalcroze 1909:69), ‘translation or transposition’ (Jaques- Dalcroze 1942:124) of the perceived sound into movement ‘become music’ by participation (Mathieu 2013a; Porte n.d.: 1), methectically uniting ‘elements of different ontological type...in a single instance’ (Bigger 1968: 7). As T. S. Eliot put it, ‘You are the music while

the music lasts’ (1963: 213). Clarke (2005) asserts that the ability to experience musical events as bodily motion depends on our having experienced such actions and motions elsewhere. The Dalcroze teacher keys into this prior knowledge when, for example, introducing the notion of tempo, fast and slow to children and commonly asks ‘Have you ever seen anything that goes fast? Show me how it goes? Do you ever go fast yourself? When? Can you show me?’ before showing that the music can also go fast or slow and inviting the children to adjust their tempo to that of music played. The experienced students in Vignette 1 immediately tune into the music’s movement, and, music, teacher and students ‘triplet’ and change speed together.

Through musical improvisation, then, a Dalcroze practitioner touches others physically and looks for a response in sound or movement. This response may be an echo of the message conveyed or some other improvised or planned response. Pressing states that Jaques-Dalcroze set ‘a spectrum of improvisational problems or constraints’ (1988: 143) and Doerschuk

writes: ‘The art of improvisation [in DE] rests on...a developed awareness of one’s expressive individuality. This knowledge grows through interactive exercises with a teacher whose function is not to present models for imitation, but to pose problems intended to provoke personal responses’ (1984: 52). The use of constraints can be found in other somatic practices, such as Feldenkrais. Their addition ‘both simplifies the motor control task and highlights specific aspects of dynamics...constraints inhibit habitual action and free up unused degrees of freedoms’ (Goldfarb 1993: 10). Even within improvisation in dance, ‘freedom, new discoveries and distinct statements often come about within a structure or “*score*”’ (Kaltenbrunner 1998: 153, original emphasis).

For Jaques-Dalcroze, improvised music and movement considered as music are language-like (1932). They can be ‘spoken’ in the same free-flowing and improvisational way as verbal language can: ‘Indeed, music is a language and all language should be capable of revealing thought in all its shades at the right moment...in all its freshness’ (Jaques-Dalcroze 1932: 375). The teacher ‘converses’ with the students as a group and individually through music (Vanderspar 1984: 8, 41) in ways that can be instantly altered according to the response to the first improvised proposal.

For an understanding of how an expert Dalcroze teacher guides students into a variety of experiences by nuancing content, quality, style, expression and interpretation, we might look to the haptic nature of sound itself and its use in improvisation. The practice of DE may offer a useful lens through which to view improvisation in movement and music as an effective pedagogical tool, especially when combined with a dialogical, intersubjective teaching approach.

## Summary

Our intention in this article was to show how DE can be linked both historically and in contemporary practice to somatic practices. We have shown how DE is a somatic practice at the core of which lies music, movement and improvisation, and a certain kind of relationship between the practitioner and the class. In particular we have explored aspects of touch and improvisation and illustrated some of the ways they can be found in DE, especially in the rhythmic class. We have added live, musical improvisation to the ways in which contact can be made, owing to the haptic nature of sound itself. Through the immediacy of the touch of improvised music, DE offers occasions for the tuning up the body-mind, and the tuning together of feeling, thinking and doing. In order to convey



vividly something of what happens in a Dalcroze class we have drawn on our own experiences as practitioner and student.

One key to the effectiveness of DE and the breadth of its applications may be found in the actual and material similarities between musical and bodily movement (Bowman 2004) and its spatial dimension (Clarke 2005); another in the way playing and singing resonate sympathetically and in a touch-like way in the bodies of those present. Indeed, the touch-like nature of sound, as revealed in DE, may have a new contribution to make to the field of somatic practices. A third, we suggest, may be found in the relationship between musical and movement improvisation that lies at the core of DE; a relationship that facilitates a journey of discovery of both self-in-the-world and the other, effected by means of a dialogue mediated by the touch of music.

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Karin Greenhead, Le Collège de l’Institut Jaques-Dalcroze, Geneva; The Royal Northern College of Music; The Dalcroze Eurhythmics International Examination Board (DEIEB); The Dalcroze Society, United Kingdom. Karin Greenhead is a Dalcroze practitioner with a background in performance as a singer and instrumentalist who specializes in working with

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professional dancers and musicians and those in professional training. She teaches at a number of universities and conservatoires of music and dance and trains other Dalcroze practitioners, nationally and internationally. In addition to creating many syllabi, courses and examination systems for international, professional Dalcroze qualifications, she has developed original applications of Dalcroze Eurhythmics including ‘Dynamic Rehearsal’ techniques, now the subject of her own doctoral research. Her work has been the focus of a number of films and research projects.

Dr John Habron is Senior Lecturer in Music at Coventry University and researches into music composition, music therapy and music education. He founded and convenes the International Conference of Dalcroze Studies (Coventry University 2013, University of Music and Performing Arts Vienna 2015). John has recently had premieres of his music in Medellín and Bogotá, Colombia (2012) and was guest speaker at the Music and Well-being International Conference, North-West University, South Africa (2013), where he holds a Senior Research Fellowship in the research niche MASARA (Musical Arts in Southern Africa: Resources and Applications). John served as external examiner in music composition for the University of Huddersfield (2010–2014) and currently peer-reviews for journals including *Psychology of Music*, *British Journal of Occupational Therapy* and *Dementia: The International Journal of Social Research and Practice*. He is also a music therapist.

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Notes

<sup>1</sup> This is a poetic reflection by one of the authors on his first experience of Dalcroze Eurhythmics. The other person referred to is another student. <sup>2</sup> The name Dalcroze Eurhythmics is still used to distinguish it from other practices, such as Rudolf Steiner’s Eurythmy. Dalcroze Eurhythmics was originally conceived as, and still is, primarily a music education, but has a wide range of applications. The appellation ‘rhythmics’ is also used in continental Europe as a catch-all for various kinds of rhythmic education which may be more or less close to the Dalcroze practice. We refer to Dalcroze Eurhythmics as defined in Le Collège de L’Institut Jaques-Dalcroze (2011) and as practiced in the United Kingdom. <sup>3</sup> Dalcroze Eurhythmics is often shortened to Dalcroze, and we use this convention, or DE, from here onwards. When referring to Émile Jaques-Dalcroze we use

his full surname, to avoid confusion.<sup>4</sup> While Dalcroze himself always spoke of his ‘Method’ others have preferred to use the word ‘approach’ owing to its flexibility (Bachmann 1991; Juntunen and Westerlund 2001). Since there are quite clear principles and practices used in teaching DE, it may be more accurate to say that it is both a method and an approach.<sup>5</sup> For the most recent overviews of Dalcroze-related research see Habron (2013) and Mathieu (2013b).<sup>6</sup> In the United Kingdom sustained study of DE can be found at the Royal College of Music 1960s–1980s; Trinity College of Music (now TrinityLaban) 1984–; Royal Northern College of Music 1991–; Royal Ballet School, at various times throughout the twentieth century; Central School of Ballet 1990s– and in recent years, Birmingham Conservatoire; there have

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been workshops at Guildhall School of Music and Drama since 2006; in 2013, Elmhurst School for Dance appointed a regular teacher.<sup>7</sup> Although the idea of silent *Plastique* without music can be found in writings as early as 1912 (Jaques-Dalcroze 1912/1967: 145), the term *Plastique Animée* generally refers to the realization of a piece of musical repertoire in movement. To effect such a realization students bring all they have learnt from the studies of Eurhythmics (Greenhead 2009; Mathieu 2013a; Urista 2003). These choreographies can be seen as living analyses of music in real time. Other forms of *plastique* include creating different relationships with the music such as contrast or dialogue.<sup>8</sup> See Vignettes 1 and 2.<sup>9</sup> Jaques-Dalcroze’s writings were gathered together in several publications during his lifetime; when two dates appear, the first is the date of the essay, the second is the date of the anthology in which it was published.<sup>10</sup> Examples of all these manifestations of the Dalcroze work can be found in a series of DVDs produced by Meerkat Films (2005, 2007, 2011a, 2011b).<sup>11</sup> See elements: 3, 4, 6, 7, 9, 10, 11, 12.<sup>12</sup> See element: 10.<sup>13</sup> See elements: 1, 2, 3, 4, 6.<sup>14</sup> *Dynamic Rehearsal*, an application of Dalcroze principles and practices to the rehearsal and performance of musical repertoire developed by Karin Greenhead since 1991 (Mathieu 2013b; Mayo 2005). In this context, Spillman (2005) observed other performance benefits when rehearsing her violin repertoire in movement using materials. She states that they helped her to feel present and to address an audience without anxiety.

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